1928

Piano Course: Grade 2, Lessons and Tests

Sherwood Music School

Sherwood Music School Courses

PIANO

LESSON 21

GRADE—PREPARATORY B

bjects of this Lesson: GENERAL THEORY · HARMONY · EAR TRAINING

GENERAL THEORY

Scales

(This subject is continued from Lesson 15, and is resumed in Lesson 23.)

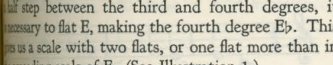
CALES OF B♭, E♭ AND A♭ MAJOR

In Lesson 15, GENERAL THEORY, you studied the scale of F, with one flat. In that Lesson it was also pointed out that the flat scales come in an order the reverse of the sharp scales; that is, each new scale has for its keynote the fifth *below* the keynote of the preceding scale. This was the case with F, with its keynote a fifth below C.

The fifth below F is B♭ so the next flat scale to be taken up is the one beginning on B♭. In order to have a half step between the third and fourth degrees, it is necessary to flat E, making the fourth degree E♭. This gives us a scale with two flats, or one flat more than in the preceding scale of F. (See Illustration 1.)

Illustration 1

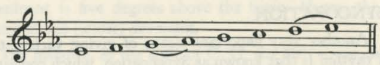
Signature and Scale for the Key of B♭



In finding the next flat scale, we again count down to the fifth below, which brings us to E♭. Here, also, you will find that it is necessary to flat the fourth degree, A, in order to make it the required half step above the third degree of the scale. This gives us a scale with three flats, or one flat more than the preceding scale of B♭. (See Illustration 2.)

Illustration 2

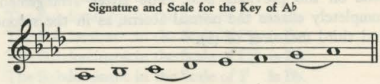
Signature and Scale for the Key of E♭



Similarly, the next flat scale will be built on A♭, the fifth below E♭. This scale, as you will see from Illustration 3, has four flats, or one flat more than the preceding scale of E♭.

Illustration 3

Signature and Scale for the Key of A♭



SUMMARY

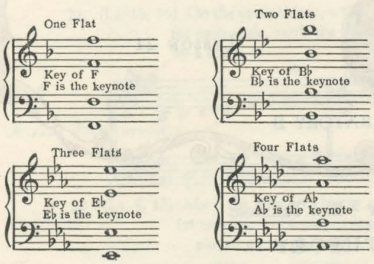
A summary of the flat key signatures, up to A♭, is as follows:

The key signature of F is 1 flat, B♭.
The key signature of B♭ is 2 flats, B♭ E♭.
The key signature of E♭ is 3 flats, B♭ E♭ A♭.
The key signature of A♭ is 4 flats, B♭ E♭ A♭ D♭.

The flats are always placed in the same order, namely, the order in which they are added in making new scales. (See Illustration 4.)

Illustration 4

Flat Signatures and Keynotes



HOW TO FIND THE KEYNOTE WHEN THE SIGNATURE CONSISTS OF FLATS

In Lesson 12, GENERAL THEORY, you learned that when the signature is composed of sharps, the keynote is the note directly above the last sharp in the key signature.

A different rule must be applied when the key signature is made up of flats. *The last flat is always the fourth degree of the scale. Therefore, to find the keynote we may count down four degrees from the last flat.* In the B♭ scale (see Illustration 1) count down four from E♭ to B♭; in the E♭ scale (see Illustration 2) count down four from A♭ to E♭; and in the A♭ scale (see Illustration 3) count down four from D♭ to A♭. Hence, the note before the last one is always the keynote, in a major scale.

Rhythm

(This subject is continued from Lesson 16, and is resumed in Lesson 39.)

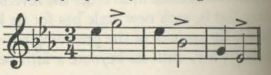
SYNCOPATION

Another very important means of giving variety to a rhythm is that known as Syncopation, which consists of temporarily shifting the position of the chief accents.

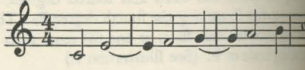
This is done by having a specially accented tone in some other position than on the first beat of the measure, as at (*a*) in Illustration 5; or by having the tone on an accented beat merely a continuation of the tone on the previous beat. The latter arrangement completely effaces the normal accent, as in the second and third measures of (*b*).

Illustration 5

(*a*) Syncopation by Transferring the Accent



(*b*) Syncopation by Prolonging a Tone Over an Accent



HARMONY

Introductory

Harmony is the art of combining tones of different pitch, and connecting these combined tones into progressions. Its many established rules are the result of gradual evolution, and are based upon the practice of the best composers.

The word Harmony has had many uses throughout the development of music. The Greeks used it as a general term for music, and it is often so used in poetical writings today.

According to the derivation of the word, Harmony means merely "a fitting together." As a definite musical system, it did not come into use until the seventeenth century.

Scale Degrees Named

You will recall that in Lesson 3, GENERAL THEORY, you were told that the tones of a scale are known as degrees of the scale.

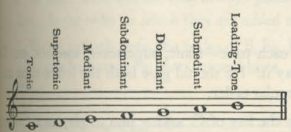
THE TONIC

In Lesson 12, GENERAL THEORY, you learned that the tone from which any scale is named is always the first tone of that scale, and is called the Keytone, Keynote, or Tonic; that the succession of tones constituting a scale are arranged according to definite and fixed rules; and that all of these tones bear a certain definite relationship to the first tone.

We shall give the names of each of the scale tones, and illustrate more fully their relationship to the tonic. (See Illustration 6.)

Illustration 6

Names of the Tones of the Scale in their Relationship to the Tonic



The tones of the scale will now be taken up for further description, beginning with those of most importance, next to the tonic.

THE DOMINANT

The fifth degree of any scale is known as the Dominant of that scale; thus, G is the dominant in the scale of C; D in the scale of G; A, in the scale of D; etc.

The dominant is, next to the tonic, the most "dominating" or the tone of strongest effect, among the tones of a scale.

The following table gives the dominant of every major scale:

The Dominant in the Scale of C is G.
The Dominant in the Scale of G is D.
The Dominant in the Scale of D is A.
The Dominant in the Scale of A is E.
The Dominant in the Scale of E is B.
The Dominant in the Scale of B is F♯.
The Dominant in the Scale of F♯ is C♯.
The Dominant in the Scale of C♯ is G♯.
The Dominant in the Scale of F is C.
The Dominant in the Scale of B♭ is F.
The Dominant in the Scale of E♭ is B♭.
The Dominant in the Scale of A♭ is E♭.
The Dominant in the Scale of D♭ is A♭.
The Dominant in the Scale of G♭ is D♭.
The Dominant in the Scale of C♭ is G♭.

THE SUBDOMINANT

The fourth degree of any scale is known as the Subdominant of that scale; thus, F is the subdominant in the scale of C; C, in the scale of G; G, in the scale of D; etc.

The prefix *sub* means under, and the subdominant is five degrees under or below the tonic, just as the dominant is five degrees above the tonic. Hence, the name of *sub* (under) *dominant*.

For instance, in the scale of C, G, the fifth above, is the dominant, and F, the fifth below, is the subdominant. To continue:

The Subdominant in the Scale of G is C.
The Subdominant in the Scale of D is G.
The Subdominant in the Scale of A is D.
The Subdominant in the Scale of E is A.
The Subdominant in the Scale of B is E.
The Subdominant in the Scale of F♯ is B.
The Subdominant in the Scale of C♯ is F♯.
The Subdominant in the Scale of F is B♭.
The Subdominant in the Scale of B♭ is E♭.
The Subdominant in the Scale of E♭ is A♭.

and so on.

THE MEDIANT

The third degree of any scale is known as the Mediant of that scale; thus, the mediant in the scale of C Major is E; in the scale of G Major is B; in the scale of D Major is F♯; etc.

The word mediant means mid-way. The third tone of the scale is mid-way between the tonic and the dominant.

THE SUBMEDIANT

The sixth degree of any scale is known as the Submediant of that scale; thus, the submediant in the scale of C Major is A; in the scale of G Major is E; in the scale of D Major is B; etc.

Counting downward, the submediant (or mediant below) is mid-way between the tonic and the subdominant.

THE SUPERTONIC

The second tone of any scale is known as the Supertonic of that scale; thus, the supertonic in the scale of C Major is D; in the scale of G Major is A; in the scale of Major is F♯, etc.

The prefix *super* means above. The super derives its name from its position directly *above* the t

THE LEADING-TONE

The seventh degree of any scale is known as the l ing-Tone (or Subtonic) of that scale; thus, the lead tone in the scale of C Major is B; in the scale of G M is F♯; in the scale of D Major is C♯; etc. The n leading-tone, is derived from the fact that it natu leads, by a half step, into the final tone forming octave of the tonic.

EAR TRAINING

Playing Scale Degrees Named, in Different Keys — *Melodic Dictation*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

PLAYING SCALE DEGREES NAMED, IN DIFFERENT KEYS

1. Have the pupil play the scale of C, one octave, naming each tone—tonic, supertonic, mediant, etc. T with his back to the keyboard, have him name each tone as you play it. He should give both the letter name an name of the tone in relationship to the tonic. Play the tones in irregular order.

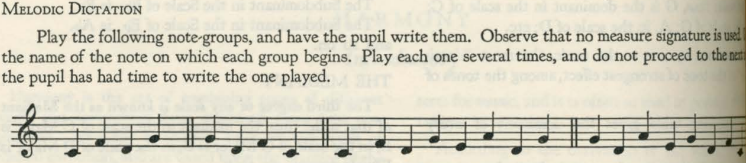
2. Dictate to the pupil, the following scale-degree names, in the key of C, asking him to play each tone a named.

   (*a*) Tonic, leading-tone, octave, dominant, mediant, tonic.
   (*b*) Mediant, submediant, octave, subdominant, mediant, supertonic, tonic.
   (*c*) Dominant, leading-tone, octave, submediant, dominant, mediant, tonic.
   (*d*) Octave, dominant, supertonic, mediant, submediant, subdominant, mediant.

3. Dictate the same exercise, in the key of E, and have the pupil play each degree as you name it.

MELODIC DICTATION

Play the following note-groups, and have the pupil write them. Observe that no measure signature is used the name of the note on which each group begins. Play each one several times, and do not proceed to the next the pupil has had time to write the one played.



Test on Lesson 21

GENERAL THEORY

1. In what manner does the order of flat scales differ from the order of sharp scales?

Ans. The flat scales come in an order the reverse of the sharp scales.

2. What interval below the keynote of the preceding scale determines the keynote for the new flat scale next in order?

Ans. The fifth below.

3. Why is it necessary to flat E, in the scale of B♭?

Ans. In order to have a half step between the third and fourth degrees.

4. What is the new flat
   (*a*) in the key of E♭? *Ans.* A♭.
   (*b*) in the key of A♭? *Ans.* D♭.

5. Give a summary of the flat key signatures, up to A♭, and name the flats in each key.

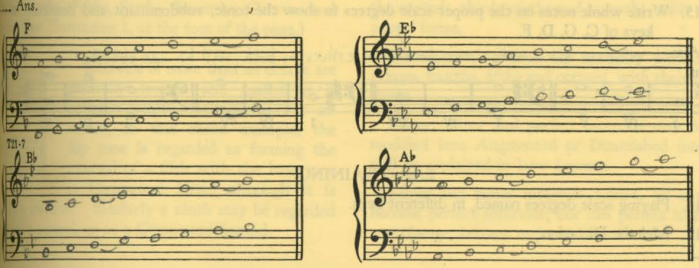
Ans. The key signature of F is 1 flat, B♭.
The key signature of B♭ is 2 flats, B♭, E♭.
The key signature of E♭ is 3 flats, B♭, E♭, A♭.
The key signature of A♭ is 4 flats, B♭, E♭, A♭, D♭.

6. In what order are the flats always placed in the signature?

Ans. In the order in which they are added in making new scales.

7. Write, in both clefs, the scales of F, B♭, E♭ and A♭; draw the proper signature for each scale and indicate the half steps by short curved lines.

Ans.



8. What is the rule for finding the keynote when the signature consists of flats?

Ans. Count down four degrees from the last flat.

9. Why is Syncopation important?

Ans. It gives variety to rhythm.

10. Of what does Syncopation consist?

Ans. Of temporarily shifting the position of the chief accents.

Marks Possible | Marks Obtained

GENERAL THEORY—*Continued*

11. Name two ways by which this is done.

6 ____ *Ans.* *First, by having a specially accented tone in some other position than on the first beat of the measure.*
Second, by having the tone on the first beat tied over from the previous measure.

HARMONY

12. What is meant by the term, Harmony?

4 ____ *Ans.* *The art of combining tones of different pitch, and connecting these combined tones into progressions.*

13. When did Harmony first come into use as a definite musical system?

4 ____ *Ans.* *Not until the seventeenth century.*

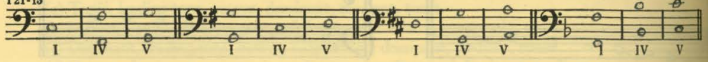
14. Give, in order of their importance, the names of the scale degrees, and show their relationship to the tonic.

14 ____ *Ans.* *Scale degree 1—Tonic, the keytone.*
Scale degree 5—Dominant, the tone of strongest effect after the tonic.
Scale degree 4—Subdominant, the dominant below or under the tonic.
Scale degree 3—Mediant, midway between the tonic and the dominant.
Scale degree 6—Submediant, midway between the tonic and the subdominant.
Scale degree 2—Supertonic, directly above the tonic.
Scale degree 7—Leading-tone, leads naturally by a half step into the octave of the tonic.

15. Write whole notes on the proper scale degrees to show the tonic, subdominant and dominant in the keys of C, G, D, F.

12 ____ *Ans.* Where two notes are possible, either, or both, will be accepted.

T21-15



EAR TRAINING

2 ____ 16. Playing scale degrees named, in different keys.

2 ____ 17. Melodic Dictation.

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 22

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY - TECHNIC - EAR TRAINING

HARMONY

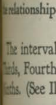
Intervals

(This subject is resumed in Lesson 23.)

NUMERICAL NAMES OF INTERVALS

We may give a general definition of interval as a relationship between **two tones, numerically expressed.**

The intervals in common use are: Primes, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves and Ninths. (See Illustration 1, at the foot of the page.)



Intervals of more than an octave are generally treated and named as if brought within one octave. For instance, in this chord example, the top tone is regarded as forming the interval of a fifth with the bass tone (a Compound Fifth) although it is actually a twelfth. Similarly a ninth may be regarded simply as a second, or as a Compound Second.

KINDS OF INTERVALS

In addition to their general or numerical names, intervals have more definite or specific names, such as Major, Minor and Perfect.

The intervals which are normally major or minor are the seconds, thirds, sixths and sevenths, with their compound forms.

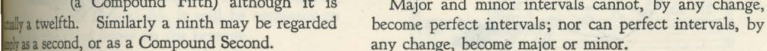
The intervals which are normally perfect are the primes, fourths, fifths and octaves, with their compound forms.

Major, minor and perfect intervals may be further modified into Augmented or Diminished intervals, as will be explained in later Lessons.

Major and minor intervals cannot, by any change, become perfect intervals; nor can perfect intervals, by any change, become major or minor.

Illustration 1

Intervals from the Tonic of the Scale of C to Every Degree of the Scale, up to and Including the Ninth



TECHNIC

The Playing Apparatus

(This subject is continued from Lesson 18 and is resumed in Lesson 105.)

You have learned that when the fingers are used from the knuckle joint the action is called finger action; also, that when the movement is of the entire hand from the wrist the action is called hand action.

In finger action, the first two joints of the finger are controlled so that the finger is in a fixed position, except at the knuckle joint, from which it moves. (See Lesson 1, TECHNIC.) In hand action, the fingers are fixed at the knuckle joint also; and they combine to make an arched formation, as the hand moves up and down from the wrist. (See Lesson 14, TECHNIC.)

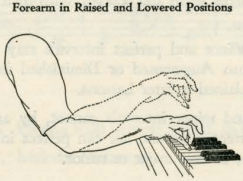
It is important to keep these differences in mind, so as to avoid confusion of movements and unnecessary motion.

FOREARM ACTION

If the action is from the elbow, we have Forearm Action, with forearm, hand and fingers in fixed position. (See Illustration 2.)

Illustration 2

Forearm in Raised and Lowered Positions



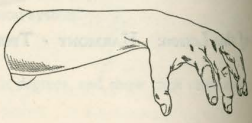
You will notice that there is no bend at the wrist, neither are the fingers raised at the knuckles.

However, the fingers which are not to play must be lifted higher than the others, so as to avoid contact with the keys.

In Illustration 3, fingers 1, 3 and 5 of the left hand are prepared to play the triad C-E-G, and fingers 2 and 4 raised, so as to avoid contact with the keys.

Illustration 3

Arm Raised, with Hand Prepared to Play Chord

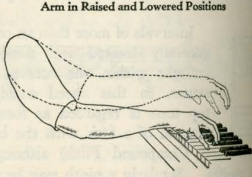


ARM ACTION *(Continued from Lesson 1.)*

In Arm Action, the fingers, hand, and entire arm in fixed position, and the action is from the shou The elbow is controlled, but must not be rigid, or it or it would interfere with the freedom of the (See Illustration 4.)

Illustration 4

Arm in Raised and Lowered Positions

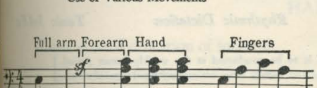


The finger, hand, and arm actions may be, and erally are, required interchangeably. One passage need arm action, and another finger action, or any of the different movements, and these in constant nation; but they remain distinct and separate.

The student must learn to distinguish between various movements required. The following pas illustrates the need of several different kinds of actio succession (see Illustration 5):

Illustration 5

Use of Various Movements



...M STACCATO

...e may use the forearm or the entire arm in staccato ...ying, and we then refer to this arm action as Arm Staccato. If the forearm is used, the elbow is the hinge, and the hand, fingers and forearm work up and down from that hinge. In arm staccato, the wrist must not be stiff, but it must be controlled, so that the hand does not move from the wrist, as it does in hand staccato.

Arm staccato may be practiced with one finger at a time, as explained for hand staccato. In this case, the finger, hand and arm must be trained to a steady, unchanging position, so that there will be no independent action of the fingers or hand.

Scale Fingerings

(This subject is continued from Lesson 16, and is resumed in Lesson 25.)

...♭ AND A♭ SCALES

...The major scales of B♭, E♭ and A♭ have, in their ...gerings, some features in common. This makes it ...enient to group them together, mentally.

1. The fourth finger of the right hand falls on B♭ in each one—a uniformity with regard to flat scales that was mentioned in Lesson 16, TECHNIC.

2. The fourth finger of the left hand is placed on the fourth scale degree in each, so that the fingering of the left hand, ascending from the keynote, will always begin 3-2-1-4.

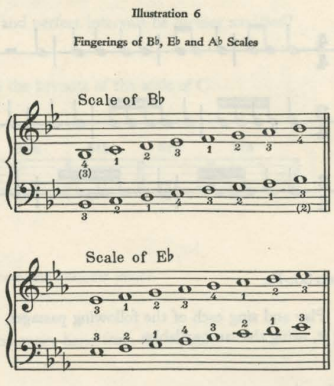
...In order to bring the fourth finger of the right hand on ...in the scales of E♭ and A♭, it will be necessary to ...gin with the third finger on the keynote.

...With the B♭ scale, it is permissible to begin with the ...rd or fourth finger, but in continuing to higher ...aves, the fourth is the only finger that falls on B♭, and ...s is the only key on which the fourth finger is used. ...(Illustration 6.)

...For the beginning or ending key of a scale, it is not ...ways necessary to use the regular finger which would ...on the same key in an extended passage.

Illustration 6

Fingerings of B♭, E♭ and A♭ Scales



EAR TRAINING

Playing a Series of Scale Degrees, in All Keys *Rhythmic Dictation* *Tonic Sol-Fa*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

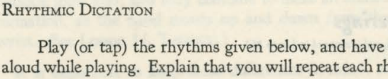
PLAYING A SERIES OF SCALE DEGREES, IN ALL KEYS

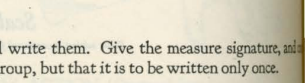
1. Dictate to the pupil the following scale-degree names, asking him to play each tone as it is named, in the of D: tonic, mediant, dominant, leading-tone, octave.

2. Repeat this series in several other keys.

RHYTHMIC DICTATION

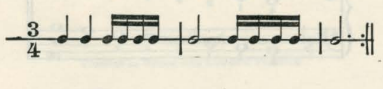
Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and t aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.

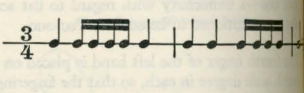




TONIC SOL-FA

Play and sing each of the following passages, using the Tonic Sol-Fa syllables. After each one, have the sing it, using the same syllables.





Test on Lesson 22

HARMONY

1. Give a general definition of interval.

Ans. The relationship between two tones, numerically expressed.

2. Name the intervals in common use.

Ans. Primes, Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, Octaves and Ninths.

3. What definite or specific names have intervals, in addition to their general or numerical names?

Ans. Major, Minor and Perfect.

4. What intervals are normally major or minor?

Ans. The seconds, thirds, sixths and seventhes, with their compound forms.

5. What intervals are normally perfect?

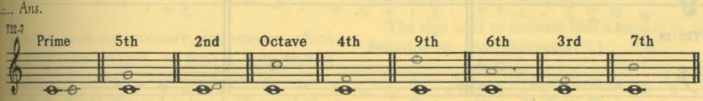
Ans. The primes, fourths, fifths and octaves, with their compound forms.

6. Into what other kinds of intervals may major, minor and perfect intervals be further modified?

Ans. Augmented and diminished intervals.

7. On the staff below, write the intervals indicated from the keynote of the scale of C.

Ans.



TECHNIC

8. What is the action called when the fingers are used from the knuckle joint?

Ans. Finger action.

9. What is the action called when the movement is of the entire hand from the wrist?

Ans. Hand action.

10. What joints of the finger are in fixed position in finger action?

Ans. The first two joints.

11. What additional joint is fixed in hand action?

Ans. The knuckle joint.

12. What is the action called, when the action is from the elbow?

Ans. Forearm action.

Marks Possible | Marks Obtained

TECHNIC—*Continued*

13. What parts of the playing apparatus are fixed in this action?

4 ____ *Ans. The fingers, hand, and forearm.*

14. What is the action called when the action is from the shoulder?

4 ____ *Ans. Arm action.*

15. What parts of the Playing Apparatus are fixed in this action?

4 ____ *Ans. The fingers, hand, and entire arm.*

16. What do we call the action when the forearm or the entire arm is used in staccato playing?

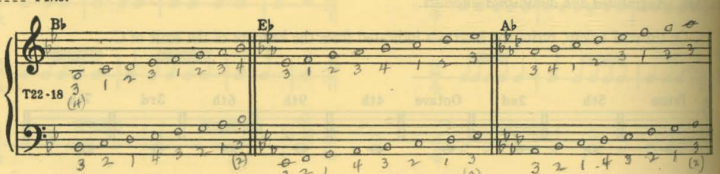
4 ____ *Ans. Arm staccato.*

17. In the scales of B♭, E♭ and A♭, where is the fourth finger placed

8 ____ *Ans.* (*a*) in the right hand? *Ans. On B♭, in each scale.*
(*b*) in the left hand? *Ans. On the fourth scale degree, in each scale.*

18. Write, using both clefs, the scales of B♭, E♭ and A♭; add the proper key signatures, and mark the fin ing for each scale degree.

12 ____ *Ans.*



EAR TRAINING

4 ____ 19. Playing a series of scale degrees, in all keys.

2 ____ 20. Rhythmic dictation.

2 ____ 21. Tonic Sol-Fa.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 23

GRADE—PREPARATORY B

...jects of this Lesson: GENERAL THEORY · HARMONY · EAR TRAINING

GENERAL THEORY

Notation

(This subject is continued from Lesson 18, and is resumed in Lesson 32.)

...E DOUBLE SHARP

...n Lesson 9, GENERAL THEORY, you learned that when ...speak of sharping any note, we mean that the tone ...esented by that note is made a half step higher in ...ch.

...sometimes becomes necessary, for reasons which ...u will shortly understand, to raise a note that is ...ady sharp; that is, to double-sharp it.

A note that is double-sharped is two half steps higher ...tch, instead of one half step.

...The sign of the double sharp, the sign used to indi...e that a note is to be double-sharped, is ×. (See ...ration 1.)

Illustration 1
The Double Sharp

...E DOUBLE FLAT

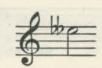
...n Lesson 9, GENERAL THEORY, you learned that when ...speak of flatting any note, we mean that the tone ...esented by that note is made a half step lower in ...ch.

It becomes necessary, many times, to double-flat a note; that is, to lower a note that is already flatted.

A note that is double-flatted is twp half steps lower in pitch, instead of one half step.

The sign used to indicate that a note is to be double-flatted is 𝄫. (See Illustration 2.)

Illustration 2
The Double Flat



HOW TO CANCEL THE DOUBLE SHARP

In Lesson 9, GENERAL THEORY, you learned the use of the Natural Sign, namely, to restore to its regular pitch a note that had been sharped or flatted.

Suppose you are playing a composition in the key of B (signature five sharps); and G, which is already sharped by the signature, is double-sharped for a particular passage. To restore it to its previous pitch, the sign, ♮♯, is used. It indicates cancellation of one of the sharps and retention of the other, as required by the key signature. (See Illustration 3.)

Illustration 3
Cancel for Double Sharp

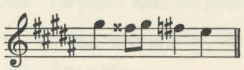
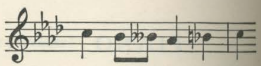


Illustration 4
Cancel for Double Flat



HOW TO CANCEL THE DOUBLE FLAT

In like manner, the sign 𝄫 is used to cancel a double flat, and restore the note thus double-flatted to its regular, or previous pitch. (See Illustration 4.)

A natural, sharp, or flat sign, alone, positively in cates the pitch of the note to which it is attached, a cancels any other sign going before. The natural sig before the sharp in Illustration 3 and before the fla Illustration 4 appear, therefore, unnecessary and a omitted by some writers.

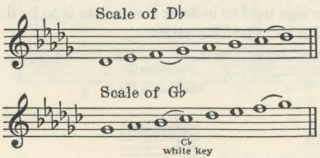
Scales

(This subject is continued from Lesson 21, and is resumed in Lesson 26.)

SCALES OF D♭ AND G♭ MAJOR

There are two more scales with flats to be studied, D♭ with five flats, and G♭ with six flats. These use all the black keys, and for the sixth flat we have C♭, a white key. (See Illustration 5.)

Illustration 5
Scales with Five and Six Flats



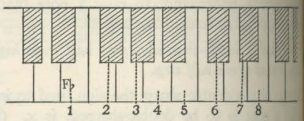
Observe that the keynote of D♭ is a fifth below the keynote of A♭, the scale with four flats; and that G♭ is a fifth lower again. Also observe, in each case, how you can find the keynote by counting down four degrees from the last flat.

It is possible to have scales with more than six flats, for instance C♭, with seven; but they are the same, on the keyboard, as certain sharp scales. The scale of G♭, is, in fact, the same as the F♯ scale, which you will study in Lesson 26, GENERAL THEORY; and C♭, with seven flats, is the same as B, with five sharps, given in the same lesson.

Let us illustrate how the scale of F♭ would reco eight flats, but would be identical, on the keyboard, wi the scale of E, with four sharps.

The first degree being F♭, the second would be and so on. Every scale degree is a flat, the fourth bei double flat—B𝄫. (See Illustration 6.)

Illustration 6
Scale of F♭ on the Keyboard



It will be seen that the result is merely the scale o

On the keyboard there can only be twelve diffe major scales.

SUMMARY OF THE FLAT SCALES

The scale of F has 1 flat, B♭.
The scale of B♭ has 2 flats, B♭ E♭.
The scale of E♭ has 3 flats, B♭ E♭ A♭
The scale of A♭ has 4 flats, B♭ E♭ A♭ D♭
The scale of D♭ has 5 flats, B♭ E♭ A♭ D♭ G♭.
The scale of G♭ has 6 flats, B♭ E♭ A♭ D♭ G♭ C♭

HARMONY

Intervals

(This subject is continued from Lesson 22, and is resumed in Lesson 24.)

W INTERVALS ARE RECKONED

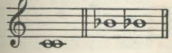
ntervals are reckoned from the lower tone upwards, ss otherwise indicated. For example, in forming the rd of C, C-E-G (see Illustration 7), we call the upper- t tone of the chord, G, the fifth of the chord, as it is fifth above the foundation tone or root. Likewise, middle tone of the chord, E, is the third above the .

Illustration 7
Chord of C

E PERFECT PRIME

A Perfect Prime, also called a Unison, consists of two es on the same staff degree and of the same pitch. (See ustration 8.) A perfect prime is not really an interval th notes representing the same tone) but is technically uded as an interval.

Illustration 8
Perfect Primes or Unisons

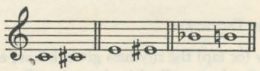


E AUGMENTED PRIME

An Augmented Prime consists of two notes on the same ne of the staff, the second of which is a half step higher n the first. (See Illustration 9.)

The word Augmented means enlarged or increased, d is used when some perfect or major interval is anged a half step by means of an accidental which es the upper or lowers the lower tone.

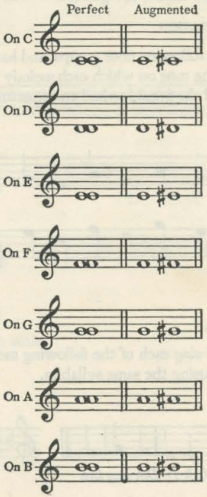
Illustration 9
Augmented Primes



A diminished prime is not possible.

In Illustration 10, you will find Perfect and Augmented Primes on all the degrees of the scale of C.

Illustration 10
Perfect and Augmented Primes



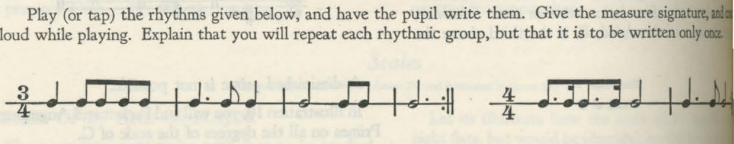
EAR TRAINING

Rhythmic Dictation ***Melodic Dictation*** ***Tonic Sol-fa***

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

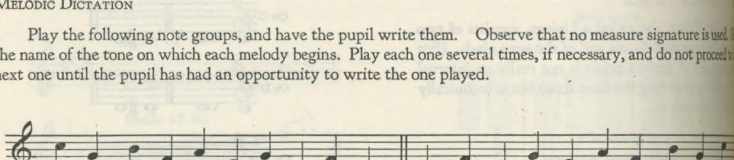
RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and co aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



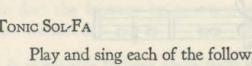
MELODIC DICTATION

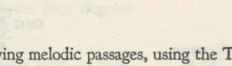
Play the following note groups, and have the pupil write them. Observe that no measure signature is used. the name of the tone on which each melody begins. Play each one several times, if necessary, and do not proceed t next one until the pupil has had an opportunity to write the one played.

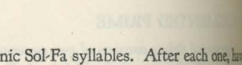


TONIC SOL-FA

Play and sing each of the following melodic passages, using the Tonic Sol-Fa syllables. After each one, ha pupil sing it, using the same syllables.







Test on Lesson 23

GENERAL THEORY

1. How much raised in pitch is a note that is double-sharped?

Ans. Two half steps.

2. How much lowered in pitch is a note that is double-flatted?

Ans. Two half steps.

3. What sign is used to indicate that a note is to be

(a) double-sharped? *Ans.* ×

(b) double-flatted? *Ans.* 𝄫

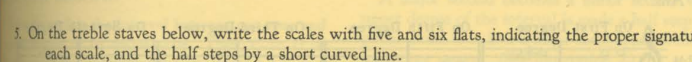
4. What sign is used to cancel

(a) the double sharp? *Ans.* ♮♯

(b) the double flat? *Ans.* ♮♭

5. On the treble staves below, write the scales with five and six flats, indicating the proper signature for each scale, and the half steps by a short curved line.

Ans.



6. What scales are the same on the keyboard as

(a) C♭, with seven flats? *Ans. B, with five sharps.*

(b) F♭, with eight flats? *Ans. E, with four sharps.*

7. How many different major scales can there be on the keyboard?

Ans. Twelve.

8. Give a summary of all the flat scales, and name the flats in each scale.

Ans. The scale of F has 1 flat, B♭.
The scale of B♭ has 2 flats, B♭, E♭.
The scale of E♭ has 3 flats, B♭, E♭, A♭.
The scale of A♭ has 4 flats, B♭, E♭, A♭, D♭.
The scale of D♭ has 5 flats, B♭, E♭, A♭, D♭, G♭.
The scale of G♭ has 6 flats, B♭, E♭, A♭, D♭, G♭, C♭.

Marks Possible | Marks Obtained

HARMONY

9. How are intervals reckoned?

5 ____ *Ans. From the lower tone upwards, unless otherwise indicated.*

10. Of what does a Perfect Prime, or Unison, consist?

5 ____ *Ans. It consists of two notes on the same staff degree and of the same pitch.*

11. Of what does an Augmented Prime consist?

5 ____ *Ans. It consists of two notes on the same degree of the staff, one of which is a half step higher than the one*

12. What does the word augmented mean?

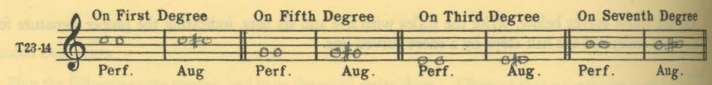
5 ____ *Ans. Enlarged or increased.*

13. How is a perfect or major interval enlarged a half step?

5 ____ *Ans. By means of an accidental which raises the upper or lowers the lower tone.*

14. Write in the treble staff below, the Perfect and Augmented Primes on the first, fifth, third, and seven degrees of the scale of C.

12 ____ *Ans.*



EAR TRAINING

2 ____ 15. Rhythmic Dictation.

2 ____ 16. Melodic Dictation.

2 ____ 17. Tonic Sol-Fa.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 24

GRADE—PREPARATORY B

bjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

HARMONY

Intervals

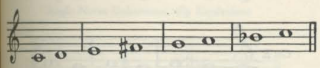
(This subject is continued from Lesson 23, and is resumed in Lesson 25.)

HE MAJOR SECOND

A Major Second is the interval between any tone and **second degree of its major scale.** Thus, C to D, E F♯, etc., are major seconds. (See Illustration 1.)

Illustration 1

Major Seconds



Observe that in the second measure of Illustration 1, is sharped because F♮ would not be the second degree the E major scale.

The interval of a major second is always a whole step, d the name of the second tone, reckoned upwards, is ays the next letter in the music alphabet. For ex- ple, in the second measure of Illustration 1, the second st must be written F♯, not G♭. You will better under- nd the reason for this as you continue your study of rvals.

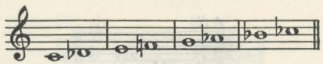
HE MINOR SECOND

A Minor Second is a second having one half step less **an a major second.**

A major second becomes a minor second when the upper degree of the interval is made a half step lower in pitch. From C to D is a major second, and from C to D♭ is a minor second. (See Illustration 2.)

Illustration 2

Minor Seconds Formed by Lowering the Upper Tones of the Intervals in Illustration 1.

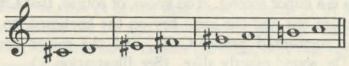


All major intervals may thus be reduced a half step, thereby becoming minor intervals.

The raising of the lower tone has the same effect as lowering the upper tone, in changing the character of an interval. (See Illustration 3.)

Illustration 3

Minor Seconds Formed by Raising the Lower Tones of the Intervals in Illustration 1.



THE AUGMENTED SECOND

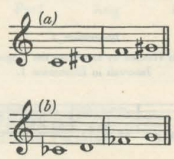
An Augmented Second is a second containing one half step more than a major second.

In the same way that a perfect prime may be augmented by raising the second tone of the interval a half step, so a major second may be made into an Augmented Second by raising the pitch of the second tone of the interval a half step, as in Illustration 4 at (*a*).

From C to D is a major second, and the interval consists of two half steps. From C to D♯ is an augmented second, having three half steps. Notice, however, that only two letters are included, and that the second tone of the interval is D♯, not E♭.

A major second may also be made into an augmented second by lowering the lower tone a half step, as at (*b*) in Illustration 4. Without the flats, the intervals at (*b*) are major seconds.

Illustration 4
Augmented Seconds

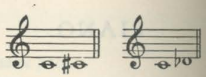


COMPARISON OF THE AUGMENTED PRIME AND THE MINOR SECOND

The augmented prime and the minor second both consist of only one half step, but the augmented prime uses one letter of the alphabet while the minor second includes two.

From C to C♯ is an augmented prime, and from C to D♭ is a minor second. You know, of course, that C♯ and D♭ are one and the same key on the keyboard, so that the augmented prime, C-C♯, and the minor second, C-D♭, sound exactly alike. (See Illustration 5.)

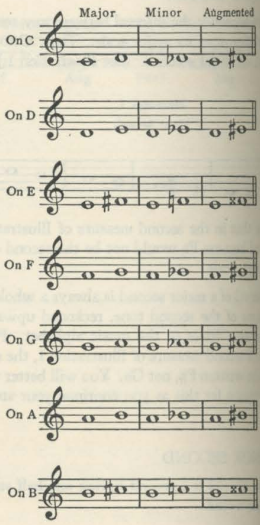
Illustration 5
Comparison of Augmented Prime and Minor Second



Be careful, in writing any interval, to use the correct notation. For instance, it would be incorrect to write C-C♯ when a minor second is meant.

In Illustration 6, you will find Major, Minor and Augmented Seconds on all the degrees of the Scale.

Illustration 6
Major, Minor and Augmented Seconds



Enharmonic Change of Notation

OF THE TERM ENHARMONIC

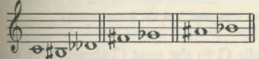
The term Enharmonic is applied to notes, intervals chords, which are named and written differently, but sh sound alike on keyed instruments.

The word really means "having intervals less than a step," as from F♯ to G♭. No such interval is possible the piano, F♯ and G♭ being the same; so that the is usually understood to refer to a change of nota- for the same tone, or tones, as found singly, in rvals, or in chords. Notes so changed—singly, in rvals, or in chords—are said to be enharmonically uivalent.

HARMONICALLY EQUIVALENT NOTES

Illustration 7 shows different notes which are sounded the same key on the piano, for example, C, B♯ or D𝄫. ese are said to be enharmonically equivalent.

Illustration 7
Single Notes Enharmonically Equivalent

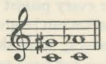


HARMONICALLY EQUIVALENT INTERVALS

Enharmonically equivalent intervals were shown in ustration 5 (the augmented prime and the minor sec-). Illustration 8 gives another example. The two rvals there shown sound alike on the piano, but are ad differently.

Many other enharmonically equivalent intervals will et with as you proceed with your studies.

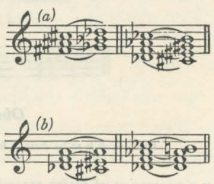
Illustration 8
Intervals Enharmonically Equivalent



ENHARMONICALLY EQUIVALENT CHORDS

Chords which sound alike, but are written differently, are shown in Illustration 9. The enharmonic changes may affect all the notes of the chord, as at (*a*), or only some of them, as at (*b*).

Illustration 9
Chords Enharmonically Equivalent



At (*a*), in Illustration 9 above, we find in the first measure a chord with its three black keys written first as sharps and then as flats. In the second measure, the F of the first chord becomes E♯ in the second, and the B of the second was C♭ in the first. In both cases, all tones are enharmonically changed in their notations.

It will be seen that at (*b*), the second chord of each pair has one or more of the same notes as the first; for instance, the A of the first chord remains A in the second; while the D♭ and F become C♯ and E♯. In the second pair, three notes remain the same, only one being enharmonically changed.

INTERPRETATION

Playing from Memory

(*This subject is resumed in Lesson 42.*)

It is important for every pianist to learn to play from memory. More attention can be given to the elements of interpretation—dynamics, tone duration, rhythm, etc. —when the pupil does not need to read the notes from the printed page.

SUGGESTIONS FOR MEMORIZING

The memorizing of music is not very different from the memorizing of a poem. If you were to memorize a poem, you would not proceed to read it over and over again, from beginning to end, until the words came as a result of habit. You would study it, section by section, and part by part, trying to understand the ideas of the poem and the relation of one part to another.

Exactly the same thing should be done in music. Music must be learned passage by passage, and built up by connecting and relating these passages.

By playing over, several times, a passage or sectio a certain number of measures, a decided impressio made both on the ear and on the playing appara When one section can be played from memory, another; and so on, little by little, for the whole pi If a certain passage proves troublesome to remem take it in still smaller sections, exactly locating the pl where the difficulty of memory occurs, and form possible, some ideas about the notes or chords at t point.

Memorizing may be partly carried on away from t piano. It is said that some musicians have been able memorize a piece away from the piano, and then to pl it, the first time, without notes. While this may se impossible to many, the silent study, *after* practice, ha greatly help to strengthen the impressions alre obtained.

EAR TRAINING

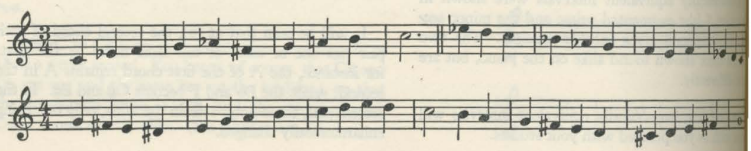
Observing Major and Minor Seconds

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

1. Play a succession of major seconds (whole steps) from middle C to the next C above. (This succession known as the *Whole Tone Scale*, and is prominently used by some composers.)

2. Play this same succession of ascending major seconds, beginning on F, B♭, E and A.

3. Play the following, observing which progressions of seconds are major and which are minor.



Test on Lesson 24

HARMONY

1. What is a major second?

Ans. The interval between any tone and the second degree of its major scale.

2. What is a minor second?

Ans. A second having one half step less than a major second.

3. When does a major second become a minor second?

Ans. When the upper degree of the interval is made a half step lower in pitch.

4. In what other way may the same effect as lowering the upper tone be obtained?

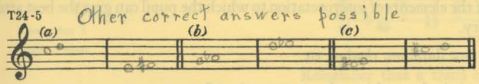
Ans. By raising the lower tone.

5. Write two examples each of

(*a*) major seconds.
(*b*) minor seconds formed by lowering the upper tones of the intervals.
(*c*) minor seconds formed by raising the lower tones of the intervals.

Ans.

T24-5 Other correct answers possible



6. What is an augmented second?

Ans. A second containing one-half step more than a major second.

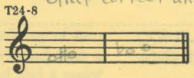
7. In what two ways may a major second be made into an augmented second?

Ans. By raising the pitch of the upper tone of the interval a half step, or by lowering the lower tone a half step.

8. Write two examples of augmented seconds, illustrating the two ways of obtaining this interval.

Ans.

T24-8 Other correct answers possible



9. What difference is there between the augmented prime and the minor second?

Ans. The augmented prime uses one letter of the alphabet while the minor second includes two.

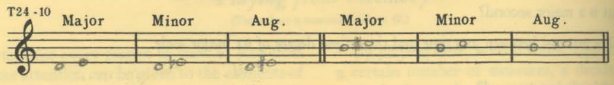
Marks Possible | Marks Obtained

HARMONY—*Continued*

10. Write major, minor and augmented seconds on the second and seventh degrees of the scale of C.

12 ____ *Ans.*

T24-10



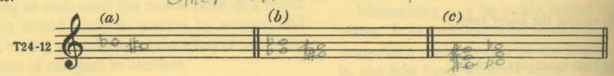
11. To what is the term, Enharmonic, applied?

6 ____ *Ans. To notes, intervals and chords, which are named and written differently, but which sound alike on key instruments.*

12. Give one example each of
(*a*) single notes enharmonically equivalent, (*b*) intervals enharmonically equivalent, (*c*) chords enharmonically equivalent.

6 ____ *Ans.* Often correct answers possible

T24-12



INTERPRETATION

13. Name some of the elements of interpretation to which the pupil can give the best attention when he plays from memory.

6 ____ *Ans. Dynamics, tone duration, rhythm, etc.*

14. How must music be learned in order to memorize it?

5 ____ *Ans. Passage by passage, and built up by connecting and relating these passages.*

15. What is to be done if a certain passage proves troublesome to remember?

5 ____ *Ans. Take it in still smaller sections.*

EAR TRAINING

10 ____ 16. Observing Major and Minor Seconds.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 25

GRADE—PREPARATORY B

jects of this Lesson: HARMONY - TECHNIC - EAR TRAINING

HARMONY

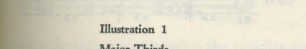
Intervals

(This subject is continued from Lesson 24, and is resumed in Lesson 27.)

E MAJOR THIRD

A Major Third is the interval between any tone and third degree of its major scale. (See Illustration 1.)

Illustration 1
Major Thirds



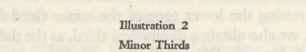
E MINOR THIRD

A Minor Third is a third having one half step less than ajor third.

rom C to E is a major third. If we use E♭ instead of E ave a minor third, as there are only three half steps ween C and E♭. (See Illustration 2.)

e might say that a major third is made up of two r seconds (see Lesson 24, HARMONY), and that a r third is made up of a minor second and a major nd. The terms Large and Small are sometimes used major and minor intervals. (See Lesson 2, GENERAL MAT.)

Illustration 2
Minor Thirds



Remember that a third of any kind always includes three letters.

For example, from D♭ to F is a major third, as F is the third of the major scale of D♭. It would be incorrect to write the interval, D♭-E♯, for a major third, as only two letters would be included instead of three.

In the same way, the interval, E♭-G♭, is a minor third. as E♭-G is a major third, and E♭-G♭ is one half step less, It would be incorrect to write F♯ in place of G♭, as only two letters would be included instead of three.

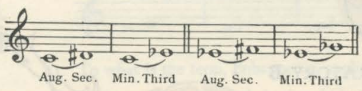
COMPARISON OF THE AUGMENTED SECOND AND THE MINOR THIRD

The augmented second and the minor third include the same number of half and whole steps, but the augmented second includes only two letters of the alphabet, while the

minor third must always include three letters. (See Illustration 3.)

Illustration 3

Comparison of the Augmented Second and the Minor Third



THE DIMINISHED THIRD

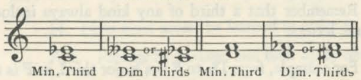
A Diminished Third is a third one half step less than a minor third.

From C to E♭ is a minor third. By lowering the E♭ one half step, we obtain a diminished third, C-E♭♭.

By raising the lower tone of the minor third from C to C♯, we also obtain a diminished third, as the difference in pitch between C♯ and E♭ is two half steps, and the three included letters, C D E, make it a third. (See Illustration 4.)

Illustration 4

Diminished Thirds



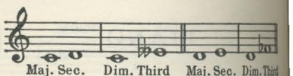
As stated above, the interval, C-E♭♭, is a diminished third. It would be incorrect to write this interval C-D, although appearing as such on the keyboard, because only two letters would be included, making it a second.

COMPARISON OF THE MAJOR SECOND AND THE DIMINISHED THIRD

The major second and the diminished third include the same number of half and whole steps, but the major second includes only two letters of the music alphabet, while the diminished third must always include three letters. (See Illustration 5.)

Illustration 5

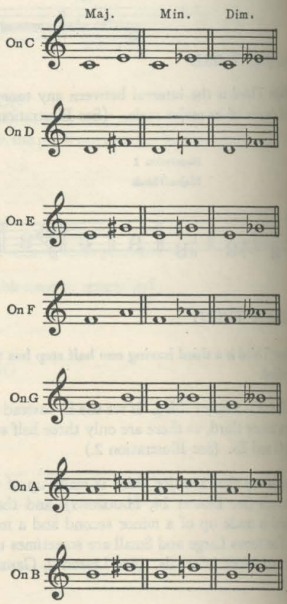
Comparison of the Major Second and the Diminished Third



In Illustration 6, you will find Major, Minor and Diminished Thirds on all the degrees of the scale of C.

Illustration 6

Major, Minor and Diminished Thirds



TECHNIC

Sight-Reading

(*This subject is resumed in Lesson 65.*)

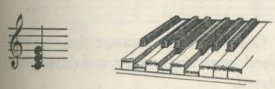
ight-Reading is cultivated by practice rather than by dy.

The student must first, however, have attained a good owledge of the meaning of the signs of notation; and must know, on the instrument, the key or key com-ation indicated by the printed note or note com-ation.

or instance, suppose he is looking at the printed rd, C-E-G; he must also be able to see, in his imagina-, the keys on the keyboard that correspond to that rd, as in Illustration 7.

Illustration 7

Chord, and Corresponding Keys on the Keyboard



ight-reading depends not only upon the rapidity with ich this mental picture is formed, but upon the ness with which the playing apparatus responds in reproducing this mental picture on the keyboard. These processes become almost automatic by much practice, and lead to fluency and continuity of playing.

The difference between one who is called "a good sight-reader" and one who is merely able to read music, is altogether in the speed and accuracy of these processes.

The greater your familiarity with scales, keys, chords, etc., the more immediate and definite are the mental impressions derived from looking at the printed notes.

You should practice reading at sight every day, selecting material easier than you are studying. You will gradually be able to read, without hesitation, music of a more and more intricate nature.

Always remember that, in sight-reading, it is most important to keep to a strict rhythm. A musically uneducated listener may be conscious of stumbling and inaccurate rhythm, when wrong notes would escape his attention. This does not mean that you should be satisfied to play wrong notes. Endeavor, constantly, to produce a note-perfect reading, and your ability in this respect will rapidly increase.

Scale Fingerings

(*This subject is continued from Lesson 22, and is resumed in Lesson 27.*)

AND G♭ SCALES

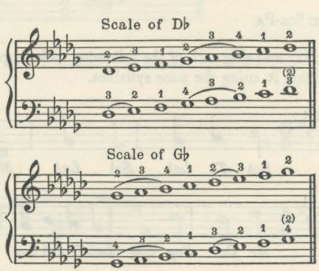
The next two flat scales, D♭ and G♭, contain all the k keys, and the fingering is very easy to remember, ere the three-group of black keys occurs, fingers 1 or 2-3-4 are used; and on the two-group, the fingers or 2-3. This is true for either hand.

The two scales are, therefore, fingered as shown in ration 8. The slurs indicate the three- and two-k-key groups.

These two scales may also be written as sharp scales, with seven sharps, and F♯ with six sharps. (See on 26, GENERAL THEORY.) There would be no dif-ce in the fingering, whichever way they were en.

Illustration 8

Fingerings of D♭ and G♭ Scales



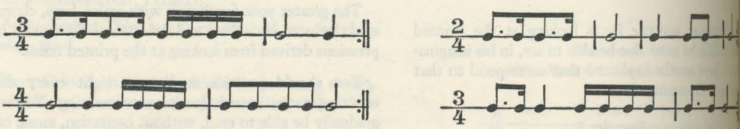
EAR TRAINING

Rhythmic Dictation *Melodic Dictation* *Tonic Sol-Fa*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

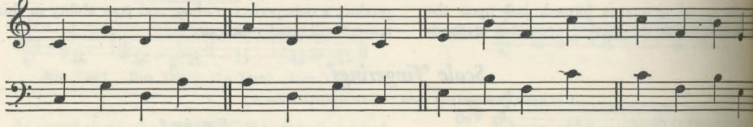
RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and co aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



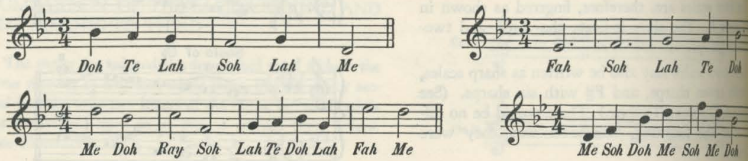
MELODIC DICTATION

Play the following note groups, and have the pupil write them. Observe that no measure signature is used. G the name of the tone on which each melody begins. Play each one several times, if necessary, and do not proceed to next one until the pupil has had an opportunity to write the one played.



TONIC SOL-FA

Play and sing each of the following melodic passages, using the Tonic Sol-Fa syllables. After each one, have pupil sing it, using the same syllables.



Test on Lesson 25

HARMONY

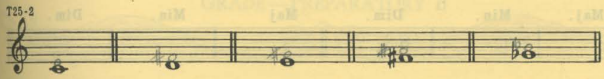
1. What is a major third?

Ans. The interval between any tone and the third degree of its major scale.

2. Write major thirds on C, D, E, F♯ and G♭.

Ans.

T25-2



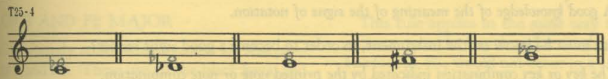
3. What is a minor third?

Ans. A third having one half step less than a major third.

4. Write minor thirds on C, D♭, E, F♯ and G.

Ans.

T25-4



5. What other terms are sometimes used for major and minor intervals?

Ans. Large and small.

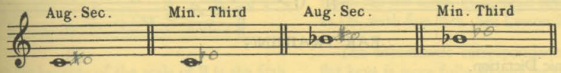
6. How many letters does a third of any kind include?

Ans. Three.

7. Write examples showing the comparison of the augmented second and the minor third on C and B♭.

Ans.

T25-7



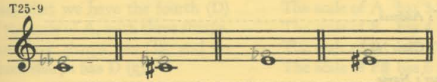
8. What is a diminished third?

Ans. A third one half step less than a minor third.

9. Write diminished thirds on C, C♯, E and E♯.

Ans.

T25-9

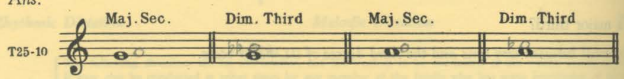


Marks Possible | Marks Obtained

HARMONY—*Continued*

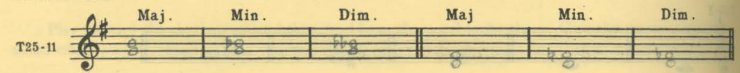
10. Write examples showing the comparison of the major second and the diminished third on G and A.

4 ____ *Ans.*



11. Write the major, minor and diminished thirds on the first and fifth degrees of the scale of G.

20 ____ *Ans.*



TECHNIC

12. How is Sight Reading cultivated?

7 ____ *Ans. Chiefly by practice.*

13. What must the student first attain in cultivating sight reading?

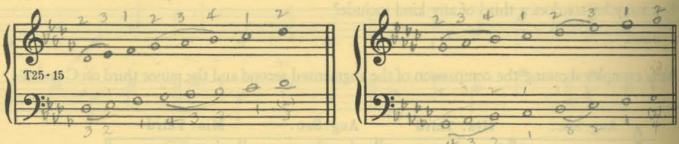
6 ____ *Ans. A good knowledge of the meaning of the signs of notation.*

14. What must he know on the instrument, in order to become a good sight reader?

7 ____ *Ans. The key or key combination indicated by the printed note or note combination.*

15. Write, using both clefs, the scales of D♭ and G♭. Add the proper signatures, mark the fingering for each scale degree, and indicate the two- and three-black-key groups by short curved lines.

12 ____ *Ans.*



EAR TRAINING

2 ____ 16. Rhythmic Dictation.

2 ____ 17. Melodic Dictation.

2 ____ 18. Tonic Sol-Fa.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 26

GRADE—PREPARATORY B

jects of this Lesson: GENERAL THEORY · FORM AND ANALYSIS · EAR TRAINING

GENERAL THEORY

Scales

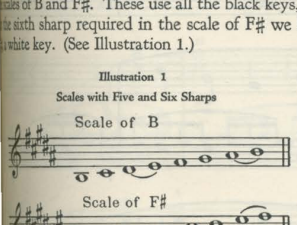
(This subject is continued from Lesson 23, and is resumed in Lesson 30.)

LES OF B AND F♯ MAJOR

We shall now study scales with five and six sharps—
cales of B and F♯. These use all the black keys, and
he sixth sharp required in the scale of F♯ we have
a white key. (See Illustration 1.)

Illustration 1

Scales with Five and Six Sharps



Observe that the keynote of the scale of B is the fifth
to E, the scale with four sharps; and that F♯ is a
higher than B. Also, observe that the keynotes are,
each case, one degree above the last sharp.

The tonality of a passage of music is definitely fixed
the presence of the fourth and seventh of the scale.
or example, let us say that we have the fourth (D)
nd seventh (G♯) of the scale of A, with three sharps.
cale with less than three sharps has G♯, and no
with more than three sharps has D (♮).

This rule applies in the same way to flat scales. For instance, take the fourth and seventh of F, with one flat. The fourth, B♭, would not occur in a scale with less than one flat. The seventh, E, would not occur in a scale with more than one flat, because the second flat is always E♭.

Hence the rule:

The presence of the fourth and seventh definitely fixes the key, if major.

It is possible to have scales with more than six sharps, for instance, C♯, with seven; but they are the same, on the keyboard, as certain flat scales, just as the F♯ and G♭ scales are the same. (C♯, with seven sharps, is the same as D♭, with five flats. See Lesson 23, GENERAL THEORY.)

The enharmonic correspondence between sharp and flat keys is more fully shown by the Circle of Fifths, in Lesson 42, HARMONY.

SUMMARY OF THE SHARP SCALES

The scale of G has 1 sharp, F♯.
The scale of D has 2 sharps, F♯ C♯.
The scale of A has 3 sharps, F♯ C♯ G♯.
The scale of E has 4 sharps, F♯ C♯ G♯ D♯.
The scale of B has 5 sharps, F♯ C♯ G♯ D♯ A♯.
The scale of F♯ has 6 sharps, F♯ C♯ G♯ D♯ A♯ E♯.

FORM AND ANALYSIS

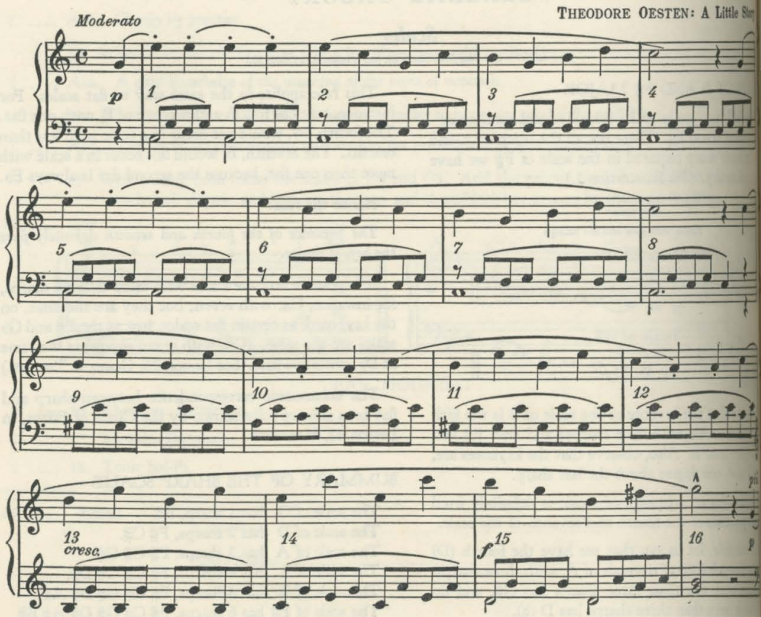
Periods, Phrases and Sections

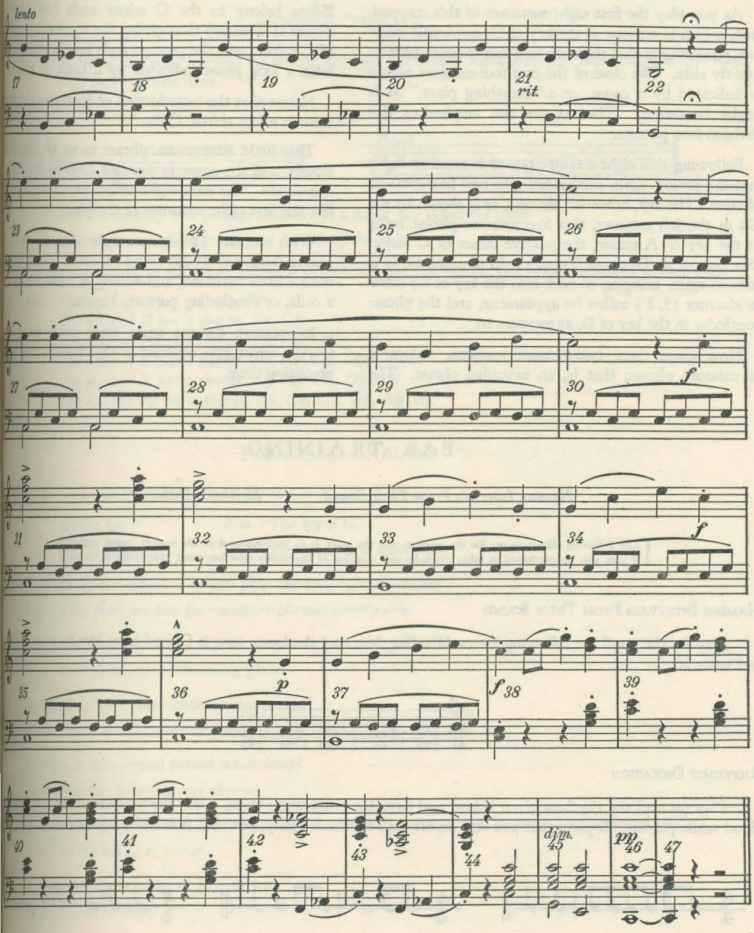
(This subject is continued from Lesson 19, and is resumed in Lesson 29.)

ANALYSIS

In Lesson 19, FORM AND ANALYSIS, you were shown the process of analysis by which we study the details of a composition. Robert Schumann's "Humming Song" was the piece under discussion. We shall now analyze in similar fashion "A Little Story" by Theodore Oesten. (See Illustration 2.)

Illustration 2
A Composition Illustrating Periods, Phrases and Sections




lento
17
18
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21
rit.
22
23
24
25
26
27
28
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f
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32
33
34
f
35
36
p
37
f
38
39
40
41
42
43
44
dim.
45
pp
46
47

As you play the first eight measures of this composition, which is written in the key of C, quadruple measure, you discover that there are two four-measure phrases exactly alike. The close of the first four-measure phrase is indicated by a pause, or a "breathing place," as it might be termed. The quarter rest emphasizes this division into phrases.

Following this eight-measure period is another eight-measure period, again subdivided into two four-measure phrases. The key, however, changes, as is shown by the G♯ in the 9th measure, this four-measure phrase being in the key of A minor, the relative minor of C major. (See Lesson 30, GENERAL THEORY.) In measure 13, G is natural again, bringing us back into the key of C; while in measure 15, F♯ makes its appearance, and the phrase concludes in the key of G, at measure 16.

Now come three two-measure sections, making a six-measure phrase; that is, an extended phrase. The E-flats belong to the C minor scale (see Lesson GENERAL THEORY) thus giving the tonal effect (tonal of C minor; and the passage ends on the dominant with a long pause indicated by a hold, in measure

Notice that the introduction of E♭ makes this passa contain minor thirds, C-E♭.

This little six-measure phrase is to be played m slowly, and the pause in measure 22 is approached b *ritardando*. The next eight measures, 23-30, are exact like the first eight measures of the piece.

With measure 31 begins a new idea, in chords, t phrase (measures 31-34) being repeated (measures 35- with a little variation, and ending in measure 38, wh a coda, or concluding portion, begins.

In measure 42, we again meet some minor thir (F-A♭), which give contrast to the cheerful major chor preceding them.

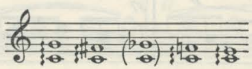
EAR TRAINING

Naming Intervals From Their Sound *Rhythmic Dictation*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

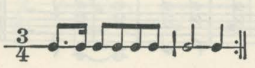
NAMING INTERVALS FROM THEIR SOUND

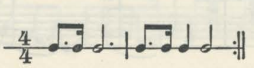
Play for the pupil the following intervals, telling him that the lower tone is C, and have him name each interv and write it:

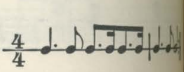


RHYTHMIC DICTATION

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and cou aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.







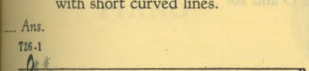
Test on Lesson 26

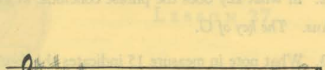
GENERAL THEORY

1. Write the scales with five and six sharps, drawing the proper signatures, and indicating the half steps with short curved lines.

Ans.

T26-1





2. How is the tonality of a passage of music in a major key definitely fixed?

Ans. By the presence of the fourth and seventh of the scale.

3. Give a summary of the sharp scales up to and including six sharps, and name the sharps in each scale.

Ans. The scale of G has 1 sharp, F♯.
The scale of D has 2 sharps, F♯, C♯.
The scale of A has 3 sharps, F♯, C♯, G♯.
The scale of E has 4 sharps, F♯, C♯, G♯, D♯.
The scale of B has 5 sharps, F♯, C♯, G♯, D♯, A♯.
The scale of F♯ has 6 sharps, F♯, C♯, G♯, D♯, A♯, E♯.

FORM AND ANALYSIS

4. In "A Little Story," by Oesten, what is

(*a*) the key? *Ans. The key is C.*

(*b*) the measure? *Ans. The measure is quadruple.*

5. What do you discover as you play the first eight measures?

Ans. That there are two four-measure phrases exactly alike.

6. How is the close of the first four-measure phrase indicated?

Ans. By a pause, or a "breathing place."

7. What follows this eight-measure period?

Ans. Another eight-measure period.

8. How is this second period subdivided?

Ans. Into two four-measure phrases.

9. In what key is the first four-measure phrase of the second period, beginning with measure 9?

Ans. In the key of A minor.

10. How is this change of key shown?

Ans. By the G-sharp.

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

11. What note brings us back into the key of C, in measure 13?

4 ____ *Ans. G-natural.*

12. In what key does the phrase conclude, at measures 15 and 16?

5 ____ *Ans. The key of G.*

13. What note in measure 15 indicates this key?

4 ____ *Ans. F-sharp.*

14. How many two-measure sections make up the next phrase?

3 ____ *Ans. Three.*

15. What is this six-measure phrase called?

3 ____ *Ans. An extended phrase.*

16. What kind of thirds does the introduction of E♭ make in this passage?

3 ____ *Ans. Minor thirds.*

17. What measures are exactly like the first eight measures of the piece?

4 ____ *Ans. Measures 23 to 30.*

18. With what measure does a new idea, in chords, begin?

3 ____ *Ans. Measure 31.*

19. With what measure does the coda begin?

3 ____ *Ans. Measure 38.*

20. What does the term, coda, mean?

4 ____ *Ans. Concluding portion.*

21. What minor third occurs in measure 42?

4 ____ *Ans. F-A♭.*

EAR TRAINING

2 ____ 22. Naming intervals from their sounds.

2 ____ 23. Rhythmic Dictation.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 27

GRADE—PREPARATORY B

jects of this Lesson: HARMONY - TECHNIC - EAR TRAINING

HARMONY

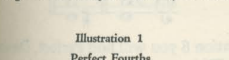
Intervals

(This subject is continued from Lesson 25, and is resumed in Lesson 28.)

E PERFECT FOURTH

A Perfect Fourth is the interval between any tone and the fourth degree of its major scale. (See Illustration 1.)

Illustration 1
Perfect Fourths



E AUGMENTED FOURTH

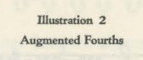
An Augmented Fourth is a fourth having one half step more than a perfect fourth.

An augmented fourth may be obtained from a perfect fourth either by raising the upper tone, or lowering the lower tone, a half step.

From C to F is a perfect fourth. By raising the upper tone a half step, we have the augmented fourth, C to F♯, or by lowering the lower tone a half step, we have the augmented fourth, C♭ to F. (See Illustration 2.)

In writing any kind of fourth, it is necessary to include the letters in the interval. It would be incorrect, then, to write G♭ instead of F♯, in measure 1, of Illustration 2.

Illustration 2
Augmented Fourths



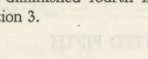
THE DIMINISHED FOURTH

A Diminished Fourth is a fourth having one half step less than a perfect fourth.

A diminished fourth may be obtained from a perfect fourth either by lowering the upper tone, or raising the lower tone, a half step.

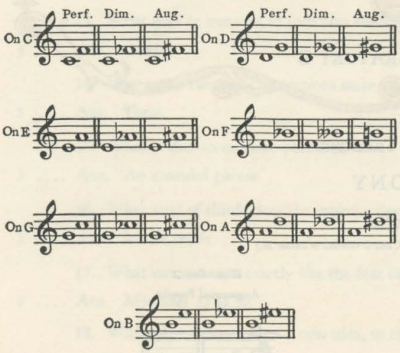
The perfect fourth, D to G, in Illustration 1, may be converted into a diminished fourth in the two ways shown in Illustration 3.

Illustration 3
Diminished Fourths



In Illustration 4 you will find Perfect, Diminished and Augmented Fourths on all the degrees of the scale of C.

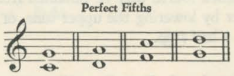
Illustration 4
Perfect, Diminished and Augmented Fourths



THE PERFECT FIFTH

A Perfect Fifth is the interval between any tone and the fifth of its major scale. (See Illustration 5.)

Illustration 5
Perfect Fifths

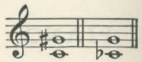


THE AUGMENTED FIFTH

An Augmented Fifth is a fifth having one half step more than a perfect fifth.

An augmented fifth may be formed from a perfect fifth by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 6.)

Illustration 6
Augmented Fifths



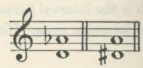
In writing any kind of a fifth, it is necessary to include five letters in the interval. It would be incorrect, therefore, to write A♭ instead of G♯, in the interval C to G♯.

THE DIMINISHED FIFTH

A Diminished Fifth is a fifth having one half step less than a perfect fifth.

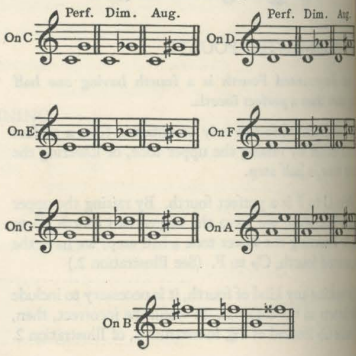
A diminished fifth has one half step less than a perfect fifth, and may be formed from a perfect fifth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 7.)

Illustration 7
Diminished Fifths



In Illustration 8 you will find Perfect, Diminished and Augmented Fifths on all the degrees of the scale of C.

Illustration 8
Perfect, Diminished and Augmented Fifths



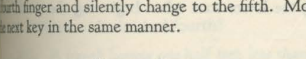
TECHNIC

Silent Change of Finger

playing legato, it is often advisable to change
n upon a key without allowing it to rise. For in-
, strike a key with the fifth finger, and while
lding it, place the fourth finger upon it, and then
e the fifth. Now replace the fifth finger on the key
move the fourth. Then move to several keys in
sion, with one change of fingers on each, as shown
stration 9.

he reverse or downward process is shown in the
wo measures of the Illustration. Strike the key with
ourth finger and silently change to the fifth. Move
e next key in the same manner.

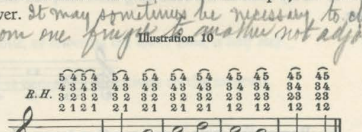
Illustration 9



The silent change of fingers may be made with any pair of fingers, of either hand.

Illustration 10 gives all the different pairs of fingers, for both hands. The left hand should play an octave lower.

Illustration 10



The hand is raised between measures three and four, in beginning the return downwards.

Scale Fingerings

(This subject is continued from Lesson 25, and is resumed in Lesson 30.)

ND F♯ SCALES

t studied the sharp scales up to E (four sharps) in
n 13, TECHNIC. There are two more, B with five
s and F♯ with six sharps. We might have scales
seven sharps (or flats) but they would be duplicates
hers already studied (see Lesson 26, GENERAL
ory), as there can only be twelve different major
s on the keyboard.

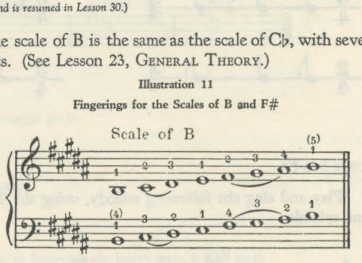
the scales of B and F♯, containing all the black
the fingering will be in groups, as in the scales of
and G♭. (See Lesson 25, TECHNIC.) These black-key
ps are indicated in Illustration 11 by the slurs.

will be seen that, in the right hand, the fingering of
cale of B is "normal." (See Lesson 13, TECHNIC.)
scale of F♯ is the same, on the keyboard, as G♭; so
ause the fingering is the same. (See Illustration 11.)

The scale of B is the same as the scale of C♭, with seven flats. (See Lesson 23, GENERAL THEORY.)

Illustration 11

Fingerings for the Scales of B and F♯



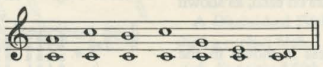
EAR TRAINING

Naming Intervals From Their Sound *Rhythmic Dictation (Syncopation)* *Tonic Sol-Fa*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

NAMING INTERVALS FROM THEIR SOUND

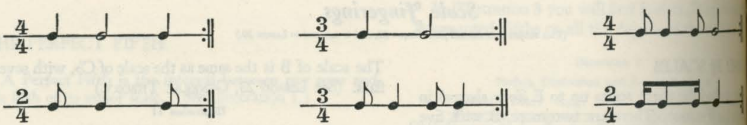
1. Play each of the following intervals; tell the pupil that the lower tone is C, and ask him to name the upper tone.



2. Repeat the same series on other tones, always naming the lower tone when beginning the series, and letting the pupil name the upper tone after each interval.

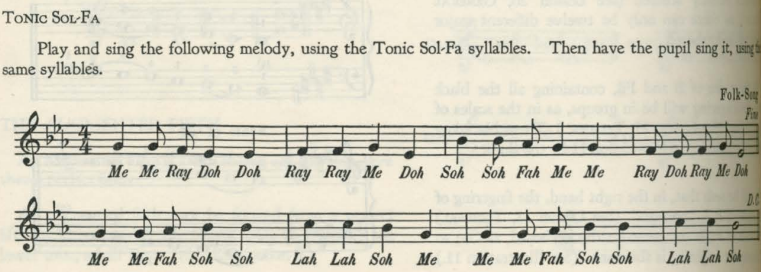
RHYTHMIC DICTATION (SYNCOPATION)

Play (or tap) the rhythms given below, and have the pupil write them. Give the measure signature, and count aloud while playing. Explain that you will repeat each rhythmic group, but that it is to be written only once.



TONIC SOL-FA

Play and sing the following melody, using the Tonic Sol-Fa syllables. Then have the pupil sing it, using the same syllables.



Test on Lesson 27

HARMONY

1. What is a perfect fourth?

Ans. The interval between any tone and the fourth degree of its major scale.

2. What is an augmented fourth?

Ans. A fourth having one half step more than a perfect fourth.

3. How may an augmented fourth be obtained?

Ans. From a perfect fourth, either by raising the upper tone, or lowering the lower tone, a half step.

4. In writing any kind of a fourth, how many letters is it necessary to include in the interval.

Ans. Four letters.

5. What is a diminished fourth?

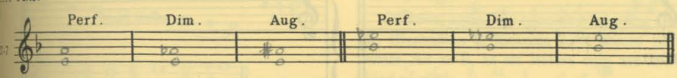
Ans. A fourth having one half step less than a perfect fourth.

6. How may a diminished fourth be obtained?

Ans. From a perfect fourth, either by lowering the upper tone, or raising the lower, a half step.

7. Write the perfect, diminished and augmented fourths on the seventh and fourth degrees of the scale of F.

Ans.



8. What is a perfect fifth?

Ans. The interval between any tone and the fifth of its major scale.

9. What is an augmented fifth?

Ans. A fifth having one half step more than a perfect fifth.

10. How may an augmented fifth be formed?

Ans. From a perfect fifth by either raising the upper tone, or lowering the lower tone, a half step.

11. In writing any kind of a fifth, how many letters is it necessary to include in the interval?

Ans. Five letters.

12. What is a diminished fifth?

Ans. A fifth having one half step less than a perfect fifth.

Marks Possible | Marks Obtained

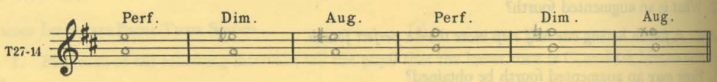
HARMONY—*Continued*

13. How may a diminished fifth be formed?

5 ____ *Ans. From a perfect fifth by either lowering the upper tone, or raising the lower tone, a half step.*

14. Write the perfect, diminished and augmented fifths on the fifth and sixth degrees of the scale of D.

12 ____ *Ans.*



TECHNIC

15. In what kind of playing is it often advisable to change fingers upon a key without allowing it to rise?

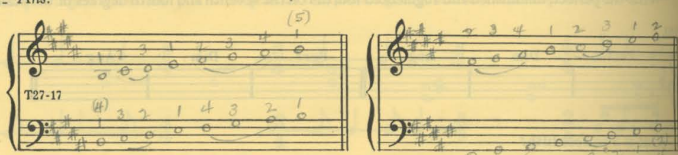
6 ____ *Ans. In legato playing.*

16. Explain how this change is done with the fifth and fourth fingers.

6 ____ *Ans. Strike a key with the fifth finger, and while still holding it, place the fourth finger upon it, and then move the fifth.*

17. Write, using both clefs, the scales of B and F♯. Draw the proper signatures, mark the fingering for each scale degree, and indicate the two- and three-black-key groups by short curved lines.

10 ____ *Ans.*



EAR TRAINING

1 ____ 18. Naming intervals from their sound.

1 ____ 19. Rhythmic Dictation (Syncopation).

1 ____ 20. Tonic Sol-Fa.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 28

GRADE—PREPARATORY B

jects of this Lesson: HARMONY - INTERPRETATION - EAR TRAINING

HARMONY

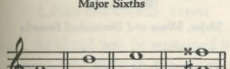
Intervals

(This subject is continued from Lesson 27, and is resumed in Lesson 29.)

E MAJOR SIXTH

l Major Sixth is the interval between any tone and ixth degree of its major scale. (See Illustration 1.)

Illustration 1
Major Sixths

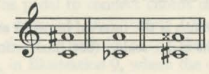


bserve that a double sharp is necessary in writing a r sixth above A♯, because a major scale constructed ♯ would require F× as its sixth degree. (See Illus- ion 1, measure 4.) It would be incorrect, although unds the same, to write G in place of F×, for six es must be included in writing sixths of any kind.

E AUGMENTED SIXTH

n Augmented Sixth is a sixth having one half step e than a major sixth. It may be formed from a major h by either raising the upper tone, or lowering the er tone, a half step. (See Illustration 2.)

Illustration 2
Augmented Sixths

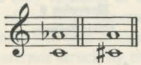


Observe, again, the necessity for using a double sharp. In Illustration 2, measure 3, it would be incorrect to write A× as B, as six letters only are included in any kind of sixth.

THE MINOR SIXTH

A Minor Sixth is a sixth having one half step less than a major sixth. It may be formed from a major sixth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 3.)

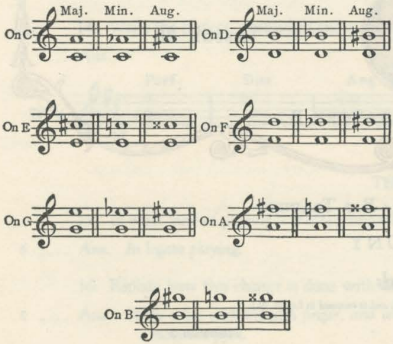
Illustration 3
Minor Sixths



In Illustration 4, you will find Major, Minor and Augmented Sixths on all the degrees of the scale of C.

Illustration 4

Major, Minor and Augmented Sixths

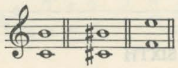


THE MAJOR SEVENTH

A Major Seventh is the interval between any tone and the seventh of its major scale. (See Illustration 5.)

Illustration 5

Major Sevenths

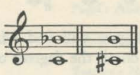


THE MINOR SEVENTH

A Minor Seventh is a seventh having one half step less than a major seventh. It may be formed from a major seventh by either lowering the upper tone, or raising the lower tone a half step. (See Illustration 6.)

Illustration 6

Minor Sevenths



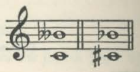
Observe that seven letters are included in this interval; the B♭, therefore, must not be written A♯.

THE DIMINISHED SEVENTH

A Diminished Seventh is a seventh having one half step less than a minor seventh. It may be obtained from a minor seventh by either lowering the upper tone, or raising the lower tone a half step. (See Illustration 7.)

Illustration 7

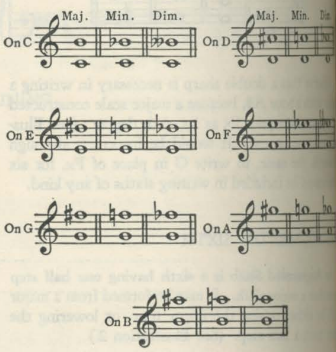
Diminished Sevenths



In Illustration 8 you will find Major, Minor and Diminished Sevenths on all the degrees of the scale of C.

Illustration 8

Major, Minor and Diminished Sevenths



INTERPRETATION

The Pedals

(This subject is continued from Lesson 19, and is resumed in Lesson 39.)

E DAMPER PEDAL *(Continued from Lesson 19.)*

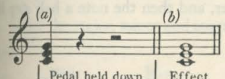
ne of the important uses of the damper pedal is to st in the connection of tones, in order to make legato rs.

egato is usually produced by holding down the first until the second key is played. When this is not sible—for instance, if there is a wide skip between two, and the fingers are obliged to leave the keys se the tones should cease—the damper pedal can tinue to keep the dampers raised, and so sustain the s.

y using the damper pedal, and holding it down ughout the measure at (*a*) of Illustration 9, where

Illustration 9

Damper Pedal Sustaining Tones

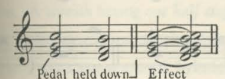


re are found, the chord will be sustained just as much the keys were held through the entire measure, as , and the hand will, at the same time, be free to play where.

t is evidently most important not to use the damper al so that tones are sustained when they should not be ured. If, for instance, the pedal be held through the easure of Illustration 10, we shall have both chords ing together, as in the second measure, which ld make a very discordant effect.

Illustration 10

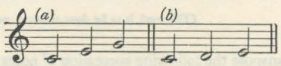
Damper Pedal Incorrectly Used



The moment of releasing the damper pedal is really of more importance than the moment of depressing it. It is very plain that it must be raised when any keys are struck whose tones do not harmonize with those immediately preceding and still sounding. The pedal may be held over different tones which harmonize as in Illustration 11 (*a*), but should not be held over those which do not harmonize, as at (*b*). Try the effect in each case.

Illustration 11

Passages Suitable (a) and Unsuitable (b) for Continuous Pedal



In using the pedal to connect chords or single tones, it should be depressed immediately *after* playing the first tone or chord to be held, not at the same moment. For example, in Illustration 9, where the chord at (*a*) is struck on the first beat, the pedal should be depressed at the half-beat, or just before the fingers are taken off the chord.

Various ways of indicating the exact use of the damper pedal (Damper Pedal Markings) are shown in Lesson 39, TECHNIC.

The release of the pedal should always be noiseless. Taking the foot abruptly off the pedal produces a disagreeable "bump" and should be avoided. The heel should rest on the floor, and the pedal should be pressed down by the ball of the foot, and allowed to rise silently to the normal position, when released.

The connecting of single tones and chords, as explained, is not the only function of the damper pedal. As the depression of the pedal removes all the dampers from the strings, there will be a certain amount of vibration in many that are not struck by the hammers. This is called sympathetic vibration, and occurs in the strings giving tones closely related to those of the strings that are struck.

The tones from these other strings are very faint, yet they affect somewhat the tone given out by the strings struck.

The more loudly the struck strings of the piano are made to sound, the more the sympathetically related strings also vibrate, provided the pedal is depressed so that they are free to do so. The damper pedal does, therefore, increase the tone in loud playing, which accounts for its being popularly called the "loud" pedal. You will have seen, however, from the explanations given, that damper pedal is a better name for it. Its functions as described in this Lesson are two:

1. To sustain tones, and so assist in making a legato.

2. To allow of sympathetic vibration from the unplayed strings.

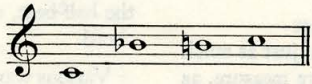
EAR TRAINING

Transposing Intervals ***Melodic Dictation***

TRANSPOSING INTERVALS

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

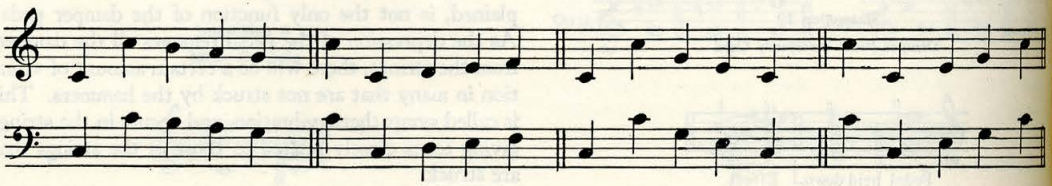
Transpose the following succession of notes into all keys, beginning on middle C, and rising a half step each time. Play the first two notes, C B♭, over and over again, until their sound is firmly fixed in mind. Transpose the two notes into several keys. Then begin your transposition of the entire succession of notes. Observe that after playing the first two notes, you then simply play the note which is a half step higher, and then the note a half step higher still. The last note of the succession is the octave of the first.



[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

Play the following note groups, and have the pupil write them. Observe that no measure signature is used. Give the name of the tone on which each melody begins. Play each one several times, if necessary, and do not proceed to the next one until the pupil has had an opportunity to write the one played.



Test on Lesson 28

HARMONY

1. What is a major sixth?

Ans. The interval between any tone and the sixth degree of its major scale.

2. What sign is necessary in writing a major sixth above A♯?

Ans. A double-sharp sign.

3. How many letters must be included in writing sixths of any kind?

Ans. Six letters.

4. What is an augmented sixth?

Ans. A sixth having one half step more than a major sixth.

5. How may an augmented sixth be formed?

Ans. From a major sixth by either raising the upper tone, or lowering the lower tone, a half step.

6. What is a minor sixth?

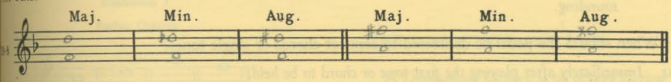
Ans. A sixth having one half step less than a major sixth.

7. How may a minor sixth be formed?

Ans. From a major sixth by either lowering the upper tone, or raising the lower tone, a half step.

8. Write the major, minor and augmented sixths on the first and third degrees of the scale of F.

Ans.



9. What is a major seventh?

Ans. The interval between any tone and the seventh of its major scale.

10. What is a minor seventh?

Ans. A seventh having one half step less than a major seventh.

11. How may a minor seventh be formed?

Ans. From a major seventh by either lowering the upper tone, or raising the lower tone, a half step.

12. How many letters must be included in this interval?

Ans. Seven letters.

13. What is a diminished seventh?

Ans. A seventh having one half step less than a minor seventh.

14. How may a diminished seventh be obtained?

Ans. From a minor seventh by either lowering the upper tone, or raising the lower tone, a half step.

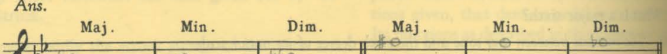
Marks Possible | Marks Obtained

HARMONY—*Continued*

15. Write the major, minor and diminished sevenths on the second and sixth degrees of the scale of B♭.

12 ____ *Ans.*

T28-15



INTERPRETATION

16. What is one of the important uses of the damper pedal?

4 ____ *Ans. To assist in the connection of tones, in order to make legato effects.*

17. How is legato usually produced?

4 ____ *Ans. By holding down the first key until the second key is played.*

18. When this is not possible, as in wide skips, what can the damper pedal do?

4 ____ *Ans. It can continue to keep the dampers raised, and so sustain the tones.*

19. What is of more importance than the moment of depressing the damper pedal.

5 ____ *Ans. The moment of releasing it.*

20. When should the pedal be raised?

4 ____ *Ans. When any keys are struck whose tones do not harmonize with those immediately preceding and* [illegible] *sounding.*

21. When should the pedal be depressed to connect chords or single tones?

5 ____ *Ans. Immediately after playing the first tone or chord to be held.*

22. What is another function of the damper pedal?

4 ____ *Ans. To allow of sympathetic vibration from the strings not struck by the hammers.*

EAR TRAINING

5 ____ 23. Transposing Intervals.

2 ____ 24. Melodic Dictation.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

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LESSON 29

GRADE—PREPARATORY B

jects of this Lesson: HARMONY - FORM AND ANALYSIS - EAR TRAINING

HARMONY

Intervals

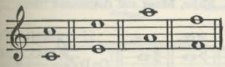
(This subject is continued from Lesson 28, and is resumed in Lesson 32.)

E PERFECT OCTAVE

Perfect Octave is the interval between any tone and eighth degree, or octave, of its major scale. (See ration 1.)

Illustration 1

Perfect Octaves



E AUGMENTED OCTAVE

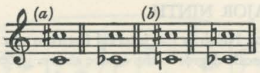
An Augmented Octave is an octave having one half more than a perfect octave.

An augmented octave may be formed from a perfect ve by either raising the upper tone, or lowering lower tone, a half step. (See Illustration 2.)

t is so unusual for an octave to be anything else than ect, that some printers place a natural sign before note not intended to be changed, in order to avoid possibility of misunderstanding. This is really un- ssary. The notations at (*a*) in Illustration 2 are ect. Those at (*b*) are sometimes found.

Illustration 2

Augmented Octaves

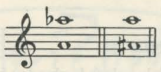


THE DIMINISHED OCTAVE

A Diminished Octave is an octave having one half step less than a perfect octave. The diminished octave may be formed from a perfect octave by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 3.)

Illustration 3

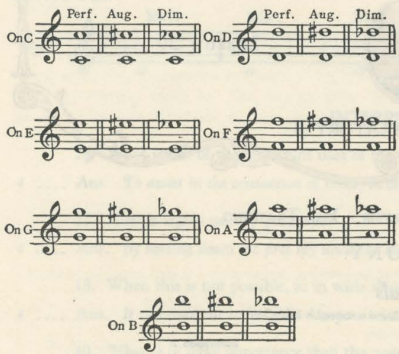
Diminished Octaves



In Illustration 4 you will find Perfect, Augmented and Diminished Octaves, written on all of the seven degrees of the scale of C.

Illustration 4

Perfect, Augmented and Diminished Octaves

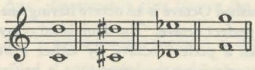


THE MAJOR NINTH

A Major Ninth is the interval between any tone and its second scale degree in the octave above. (See Illustration 5.)

Illustration 5

Major Ninths



The major ninth is an interval combining a perfect octave and a major second.

A ninth, being a compound second (see Lesson 22 HARMONY) may, like that interval, be either major, minor or augmented. (See Lesson 24, HARMONY).

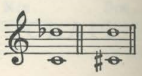
THE MINOR NINTH

A Minor Ninth is a ninth having one half step less than a major ninth.

The minor ninth may be formed from the major ninth by either lowering the upper tone, or raising the lower tone, a half step. (See Illustration 6.)

Illustration 6

Minor Ninths



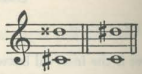
THE AUGMENTED NINTH

An Augmented Ninth is a ninth having one half step more than a major ninth.

The augmented ninth may be formed from the major ninth by either raising the upper tone, or lowering the lower tone, a half step. (See Illustration 7.)

Illustration 7

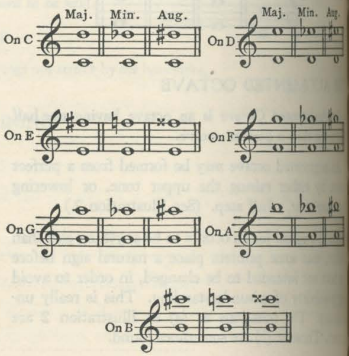
Augmented Ninths



In Illustration 8 you will find Major, Minor and Augmented Ninths written on all of the seven degrees of the scale of C.

Illustration 8

Major, Minor and Augmented Ninths



FORM AND ANALYSIS

Periods, Phrases and Sections

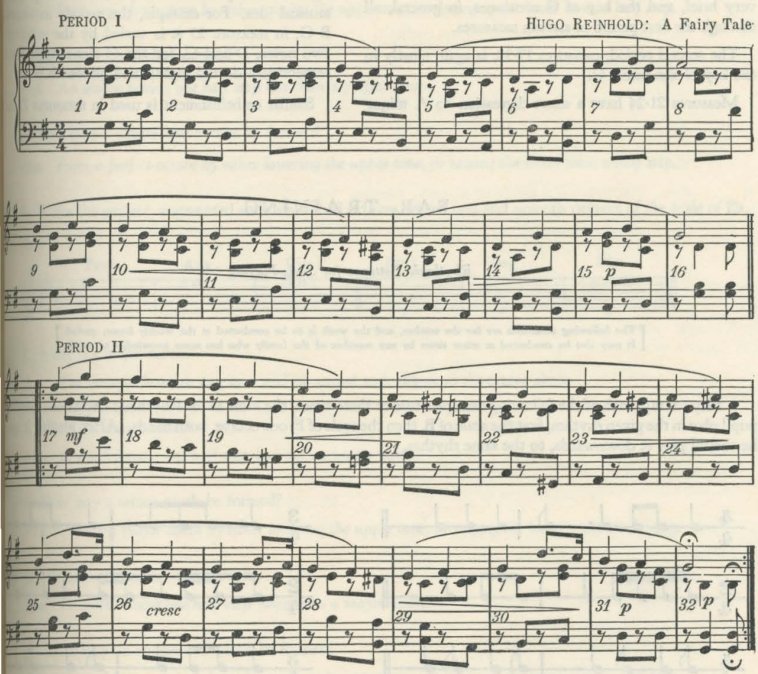
(This subject is continued from Lesson 26.)

LYSIS

In this Lesson we shall analyze the little piece, "A Fairy Tale," composed by Hugo Reinhold. (See Illustration 9.)

Illustration 9

A Composition Illustrating Periods, Phrases and Sections



This piece contains thirty-two measures as printed, the repetition of the second part making forty-eight measures in all. The first part, up to the double bar, consists of a sixteen-measure period.

We do not call the first eight measures a period, but an eight-measure phrase, because it has no conclusive ending. The repetition of the same eight measures forms a second phrase, ending distinctly on the key-note, G.

The D♯, in measure 4, carries the composition for a moment out of the key, but the break in the tonality is very brief, and the key of G continues, in general, all through the first period of sixteen measures.

The second period, measures 17-32, is again mostly in the key of the tonic, G.

Measures 21-24 have a short digression to A minor brought about by the G♯'s and F's. This period has two eight-measure phrases, like the first period.

Notice that its second phrase, measures 25-32, re sembles the opening phrase of the piece; and here we have the first suggestion of a plan of composition fre quently used in forms to be studied later—namely, that of recurrence, or the return of a theme for the closing division.

In this repetition of the opening phrase, it is interest ing to note some devices which the composer employs to make variety and contrast, while still keeping the same musical idea. For example, the melody in measure 1 is B C; in measure 25 it is varied by the substitution of two notes, D and C, for the C alone, these two being respectively dotted eighth and sixteenth notes.

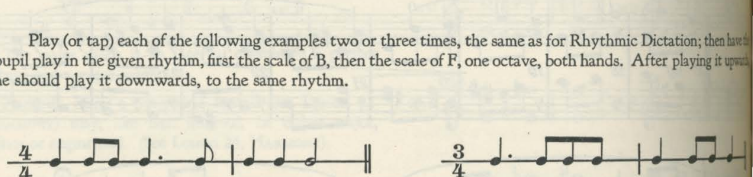
Similar embellishment is used in measures 27 and 31.

EAR TRAINING

Rhythmic Patterns for Scale-Playing

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play (or tap) each of the following examples two or three times, the same as for Rhythmic Dictation; then have the pupil play in the given rhythm, first the scale of B, then the scale of F, one octave, both hands. After playing it upwards he should play it downwards, to the same rhythm.



Test on Lesson 29

HARMONY

1. What is a perfect octave?

.... *Ans. The interval between any tone and the eighth degree, or octave, of its major scale.*

2. What is an augmented octave?

.... *Ans. An octave having one half step more than a perfect octave.*

3. How may an augmented octave be formed?

.... *Ans. From a perfect octave by either raising the upper tone, or lowering the lower tone, a half step.*

4. What is a diminished octave?

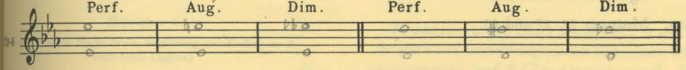
.... *Ans. An octave having one half step less than a perfect octave.*

5. How may a diminished octave be formed?

.... *Ans. From a perfect octave by either lowering the upper tone, or raising the lower tone, a half step.*

6. Write the perfect, augmented and diminished octaves on the first and seventh degrees of the scale of E♭.

.... *Ans.*



7. What is a major ninth?

.... *Ans. The interval between any tone and its second scale degree in the octave above.*

8. What is a minor ninth?

.... *Ans. A ninth having one half step less than a major ninth.*

9. How may a minor ninth be formed?

.... *Ans. From the major ninth by either lowering the upper tone, or raising the lower tone, a half step.*

10. What is an augmented ninth?

.... *Ans. A ninth having one half step more than a major ninth.*

11. How may an augmented ninth be formed?

.... *Ans. From the major ninth by either raising the upper tone, or lowering the lower tone, a half step.*

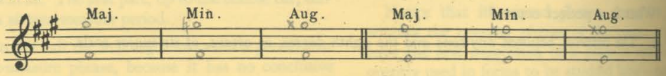
Marks Possible | Marks Obtained

HARMONY—*Continued*

12. Write the major, minor and augmented ninths on the sixth and fifth degrees of the scale of A.

12 ____ *Ans.*

T29-12



FORM AND ANALYSIS

13. In "A Fairy Tale," by Reinhold, how many measures are there, with the second part repeated?

4 ____ *Ans. Forty-eight measures.*

14. How many measures in the first period?

4 ____ *Ans. Sixteen measures.*

15. Why do we not call the first eight measures a period?

7 ____ *Ans. Because there is no conclusive ending.*

16. What is the meaning of recurrence, used in connection with measures 25 to 32?

8 ____ *Ans. The return of a theme for a closing division.*

17. In what measures in the recurrence do you find quarter notes in the first theme changed to dotted eighths and sixteenths?

7 ____ *Ans. Measures 25, 27 and 30.*

EAR TRAINING

2 ____ 18. Rhythmic patterns for scale-playing.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 30

GRADE—PREPARATORY B

jects of this Lesson: GENERAL THEORY - TECHNIC - EAR TRAINING

GENERAL THEORY

Scales

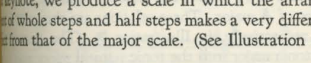
(This subject is continued from Lesson 26.)

NOR SCALES

f the tones of a major scale are played in succession, ming and ending on the sixth degree instead of on keynote, we produce a scale in which the arrange- nt of whole steps and half steps makes a very different r from that of the major scale. (See Illustration 1.)

Illustration 1

Tones of the C Major Scale, Beginning and Ending on A (the Sixth Degree)



he most important difference is in the third degree ch, in the major scale, is always a major third; but in ase is a minor third (A-C). From this fact such an ngement of tones is called a Minor Scale.

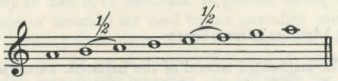
There are several forms of the minor scale, and, in ny form, the third degree is a minor third above the c.

h NATURAL MINOR SCALE

The form of minor scale shown in Illustration 1 is ed the Natural Minor. The half steps in this scale ur between the second and third and between the h and sixth degrees. (See Illustration 2.)

Illustration 2

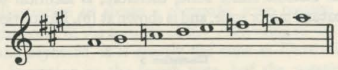
The Natural Minor Scale



In addition to the minor third, A-C, it will be seen that the sixth and seventh degrees are also minor; that is, A-F is a minor sixth, and A-G is a minor seventh. It is as if we played the scale of A major, omitting the sharps. (See Illustration 3.)

Illustration 3

Scale of A Major Converted Into Natural Minor



These changed intervals give the scale an entirely different character. It seems to suggest a less cheerful mood than the major scale.

The natural minor scale of A is identical with an ancient Greek scale; in fact, both our major and minor scales are the survivals of scales used in the early days of the evolution of music.

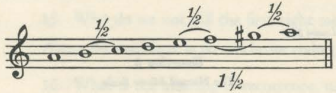
The Harmonic Minor Scale

The half step between the seventh and eighth degrees in the major scale, making the seventh degree a leading-tone, soon caused a desire for a leading-tone in the minor scale, also. Consequently, the seventh tone was raised (G to G♯), so that the scale might progress by a half step into the tonic.

The scale thus formed is the Harmonic Minor Scale, with half steps in three places, and an augmented second (three half steps) between the sixth and seventh degrees. (See Illustration 4.)

Illustration 4

The Harmonic Minor Scale



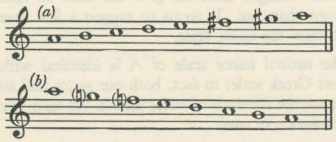
The Melodic Minor Scale

The augmented second of the harmonic minor scale, made by raising the seventh degree, seemed awkward and unsingable. Therefore, another change was made, raising the sixth degree a half step (F to F♯) and giving us the Melodic Minor Scale. It is shown in Illustration 5 at (*a*).

In descending, the sharps to the sixth and seventh degrees are both omitted, as there seemed no necessity for a leading-tone in descending. The descending form of the melodic minor scale, therefore, is identical with the natural minor scale, and is shown at (*b*), Illustration 5.

Illustration 5

The Melodic Minor Scale

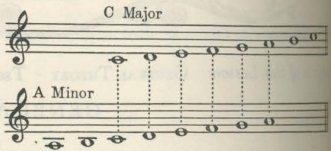


RELATIVE MAJOR AND MINOR SCALES

A minor scale, in whatever form, is said to be the Relative Minor of the major scale beginning on its third degree. The scale of A minor is the relative minor of C major. Similarly, C major is the relative major of A minor. (See Illustration 6.)

Illustration 6

Relative Major and Minor Scales

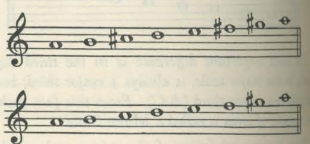


TONIC MAJOR AND MINOR SCALES

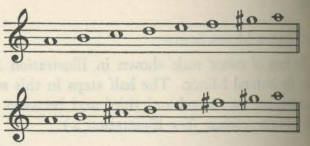
Major and minor scales beginning on the same key note are said to be the Tonic Major and Tonic Minor of each other. The scale of A major is the tonic major of the scale of A minor; the scale of A minor is the tonic minor of A major. These relations are shown at (*a*) and (*b*), respectively, in Illustration 7. (The conversion of the tonic major into the tonic *natural* minor was shown in Illustration 3.)

Illustration 7

(*a*) Scale of A Major Followed by Its Tonic Minor (A Minor)



(*b*) Scale of A Minor Followed by Its Tonic Major (A Major)



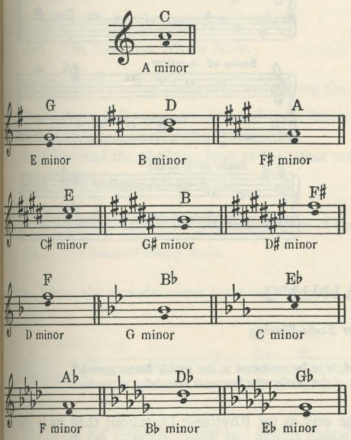
SIGNATURES OF MINOR KEYS

The signatures of minor keys are the same as the signatures of their relative major keys, because the notes used are the same, with the exception of the changes necessary for the sixth and seventh degrees, and for these, accidentals are used as required. Thus, the signature of E minor, the relative minor of G major, is one sharp (F♯), the same as the signature for G major; the signature for B minor is two sharps (F♯ and C♯), the same as the signature for D major, its relative major; and so on.

Illustration 8 shows the key signature of each major key and its relative minor. The large note represents the first degree of the major key, the smaller note represents the first degree of its relative minor key.

Illustration 8

Signatures for Relative Major and Minor Keys



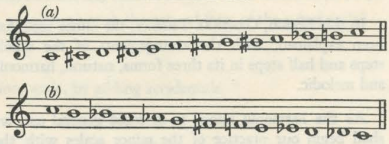
THE CHROMATIC SCALE (*Continued from Lesson 3.*)

The Chromatic Scale is a scale which has twelve half steps in the octave, thus dividing the whole steps of the diatonic scale into half steps.

In other words, it includes, on the piano, all the keys in succession, both black and white, from the beginning to the end of the passage. (See Illustration 9.)

Illustration 9

The Chromatic Scale



The word, chromatic, is derived from the Greek word *chroma*, meaning color. The tones intervening between the diatonic tones were formerly indicated in colors. The ancient lyre of the Greeks had colored strings.

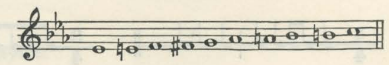
A chromatic scale may begin on any key, black or white. Since it does not strictly belong to any tonality it may be used in all tonalities. In general, raising signs (sharps or naturals) are used for an ascending passage and lowering signs (naturals and flats) for a descending passage; but the use of sharps or flats depends upon the tonality immediately preceding and following the passage.

In the above illustration, assumed to be in the key of C, F♯ and B♭ are retained in both ascending and descending forms, as the notes are commonly met with in chords of the related keys of the dominant (G) and subdominant (F). In chromatic passages, however, A♯ would often be used instead of B♭, if ascending; whereas G♭ would, in almost any instance, be an incorrect notation for F♯.

Illustration 10 shows a chromatic scale passage as it might occur in the tonality of E♭. According to the keys of the keyboard, it is exactly the same as Illustration 9 (*a*), beginning on the fourth note, but the notation of many of the tones is different, to conform to the E♭ tonality.

Illustration 10

A Chromatic Scale Passage in the Key of E♭



TECHNIC

Scale Fingerings

(This subject is continued from Lesson 27, and is resumed in Lesson 31.)

C, G, D, A AND E MINOR SCALES (HARMONIC)

In this Lesson, GENERAL THEORY, the minor scale has been explained, with the arrangements of the whole steps and half steps in its three forms, natural, harmonic and melodic.

As the harmonic minor is in most general use, we shall begin our practice of the minor scales with the harmonic form.

The first minor scale presented was A minor, on account of its very close relationship to C major—it is its relative, or parallel, minor.

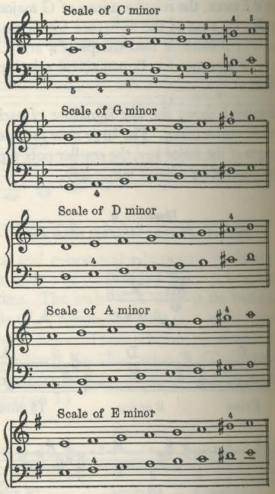
However, in fingering, there is often a closer relationship between the major and minor scales beginning on the same keynote; that is, between the tonic majors and minors, whether harmonic or melodic in form. We shall, therefore, study the minor scales in the same order as the major scales, beginning with C.

The fingering of the first five harmonic scales, C, G, D, A and E minors, is normal—the same as that of the respective tonic majors. (See Lesson 13, TECHNIC.)

It will be sufficient to give one octave of each, showing the notes and fingering. (See Illustration 11.)

Illustration 11

Harmonic Minor Scales C, G, D, A and E

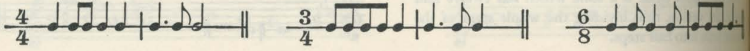


EAR TRAINING

Rhythmic Patterns for Scale-Playing

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

Play (or tap) each of the following examples in the same way as for Rhythmic Dictation; then have the pup reproduce the rhythm in the form of a scale of one octave, playing first the B♭ scale, and then the E♭ scale, for eac rhythmic example.



Test on Lesson 30

GENERAL THEORY

1. Wherein lies the most important difference between the major and minor scales?

Ans. The third degree is always major in the major scale and always minor in the minor scale.

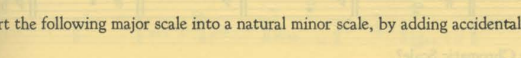
2. What other degrees, in addition to the third degree, are also minor in the natural form of the minor scale?

Ans. The sixth and seventh degrees.

3. Convert the following major scale into a natural minor scale, by adding accidentals.

Ans.

T30-3



4. How was the minor scale made to progress by a half step into the tonic?

Ans. The seventh tone was raised.

5. What is the scale thus formed called?

Ans. The Harmonic Minor Scale.

6. Why was another change, that of raising the sixth degree a half step, made?

Ans. Because the augmented second in the harmonic minor scale seemed awkward and unsingable.

7. What was the resulting form of the minor scale called?

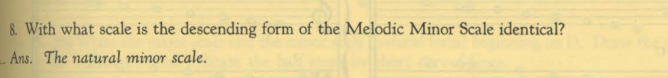
Ans. The Melodic Minor Scale.

8. With what scale is the descending form of the Melodic Minor Scale identical?

Ans. The natural minor scale.

9. Write the melodic minor scale beginning on A, ascending and descending.

Ans.



10. What are Relative Major and Minor scales?

Ans. Those scales of which the major begins on the third degree of the minor.

11. What are Tonic Major and Minor Scales?

Ans. Major and minor scales beginning on the same key-note.

Marks Possible / Marks Obtained

GENERAL THEORY—*Continued*

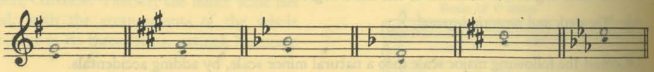
12. What is the rule for the signatures of minor keys?

5 ____ *Ans. They are the same as the signatures of their relative major keys.*

13. Write a whole note, representing the first degree of the major key, and a small black note, representing the first degree of the relative minor key, for each of the following signatures:

12 ____ *Ans.*

T30-13



14. What is the Chromatic Scale?

5 ____ *Ans. A scale which has twelve half steps in the octave.*

15. What chromatic signs are generally used for chromatic scale passages?

3 ____ *Ans. Raising signs (sharps or naturals) for ascending, and lowering signs (naturals or flats) for descending.*

TECHNIC

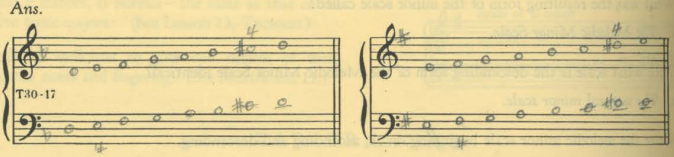
16. What harmonic minor scales have normal fingering?

5 ____ *Ans. C, G, D, A, E.*

17. Write the harmonic minor scales of D and E, both clefs, showing the proper signatures and the placement of the fourth finger of each hand.

10 ____ *Ans.*

T30-17



EAR TRAINING

2 ____ 18. Rhythmic patterns for scale playing.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Mid-Grade Test following Lesson 30

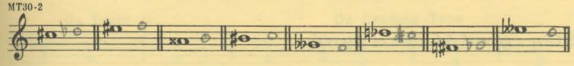
GENERAL THEORY

1. (L. 21) In what manner does the order of flat scales differ from the order of sharp scales?

Ans. *Each new flat scale has for its keynote the fifth below the keynote of the preceding scale, but the new sharp scale has for its keynote the fifth above the keynote of the preceding scale.*

2. (L. 23) Write after each note below, another note giving the same sound on the keyboard.

Ans. MT30-2



3. (L. 23) Give a summary of the flat scales from F to G♭, inclusive, and name the flats in each scale.

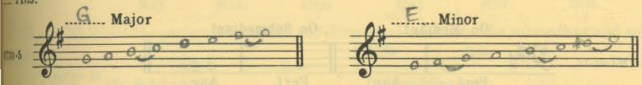
Ans. *F has 1 flat (B♭). B♭ has 2 flats (B♭, E♭). E♭ has 3 flats (B♭, E♭, A♭). A♭ has 4 flats (B♭, E♭, A♭, D♭). D♭ has 5 flats (B♭, E♭, A♭, D♭, G♭). G♭ has 6 flats (B♭, E♭, A♭, D♭, G♭, C♭).*

4. (L. 26) Give a summary of the sharp scales from G to F♯, inclusive, and name the sharps in each scale.

Ans. *G has 1 sharp (F♯). D has 2 sharps (F♯, C♯). A has 3 sharps (F♯, C♯, G♯). E has 4 sharps (F♯, C♯, G♯, D♯). B has 5 sharps, (F♯, C♯, G♯, D♯, A♯). F♯ has 6 sharps, (F♯, C♯, G♯, D♯, A♯, E♯).*

5. (L. 30) Write the relative major and minor scales (harmonic form) having the signature of one sharp. Indicate the half steps by short curved lines.

Ans.

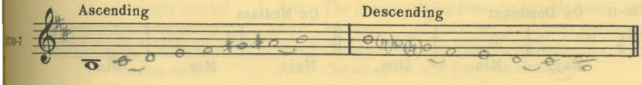


6. (L. 30) Write the major scale and the minor scale (natural form) beginning on D. Draw the proper signatures and indicate the half steps by short curved lines.

Ans.

7. (L. 30) Write the melodic minor scale, ascending and descending, beginning on B. Draw the proper signature and indicate the half steps by short curved lines.

Ans.



Marks Possible | Marks Obtained

HARMONY

8. (L. 21) What is Harmony?

3 ____ *Ans.* *The art of combining tones of different pitch, and connecting these combined tones into progressions.*

9. (L. 21) Give the names of all the scale degrees.

7 ____ *Ans.* *1, Tonic. 2, Supertonic. 3, Mediant. 4, Subdominant. 5, Dominant. 6, Submediant. 7, Leading tone.*

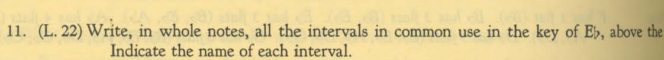
10. (L. 22) Give a general definition of interval.

2 ____ *Ans.* *The relationship between two tones, numerically expressed.*

11. (L. 22) Write, in whole notes, all the intervals in common use in the key of E♭, above the keynote. Indicate the name of each interval.

3 ____ *Ans.*

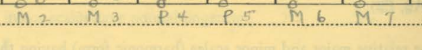
MT30-11



12. (L. 23) Write the perfect and augmented primes on the mediant and submediant in the key of D.

2 ____ *Ans.*

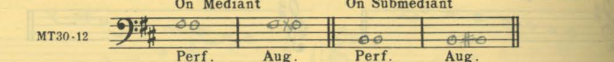
MT30-12



13. (L. 24) Write the major, minor and augmented seconds on the supertonic and leading-tone of A♭.

3 ____ *Ans.*

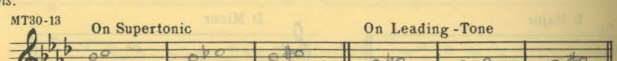
MT30-13



14. (L. 25) Write the major, minor and diminished thirds on the dominant and mediant of F.

3 ____ *Ans.*

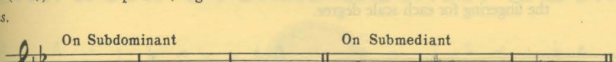
MT30-14



HARMONY—*Continued*

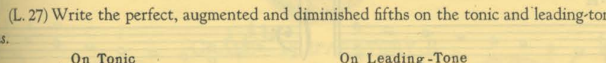
15. (L. 27) Write the perfect, augmented and diminished fourths on the subdominant and submediant of B♭.

Ans.



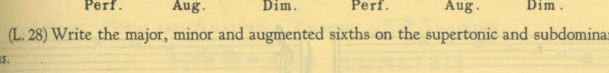
16. (L. 27) Write the perfect, augmented and diminished fifths on the tonic and leading-tone of A.

Ans.



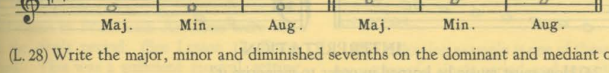
17. (L. 28) Write the major, minor and augmented sixths on the supertonic and subdominant of E.

Ans.



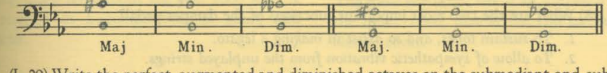
18. (L. 28) Write the major, minor and diminished sevenths on the dominant and mediant of E♭.

Ans.



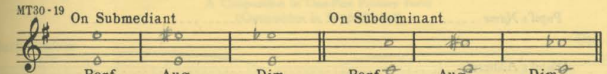
19. (L. 29) Write the perfect, augmented and diminished octaves on the submediant and subdominant of G.

Ans.



20. (L. 29) Write the major, minor and augmented ninths on the tonic and dominant of B.

Ans.



TECHNIC

21. (L. 22) What is meant by

(a) finger action? *Ans. The fingers moving from the knuckle joint.*

(b) hand action? *Ans. Movement is of the entire hand from the wrist.*

(c) forearm action? *Ans. Action of the arm from the elbow.*

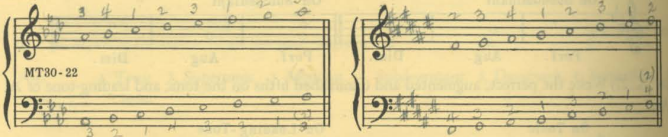
(d) arm action? *Ans. Action of the arm from the shoulder.*

Marks Possible | Marks Obtained

TECHNIC—*Continued*

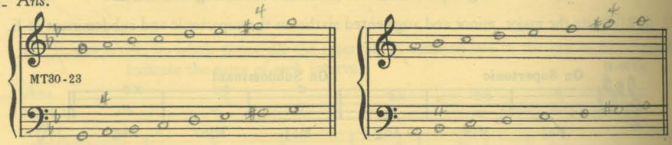
22. (Ls. 22, 27) Write, using both clefs, the scales of A♭ and F♯. Draw the proper signatures and mark the fingering for each scale degree.

6 ____ *Ans.*



23. (L. 30) Write, using both clefs, the harmonic minor scales of G and A; draw the proper signatures and indicate the placement of the fourth finger of each hand.

6 ____ *Ans.*



INTERPRETATION

24. (L. 24) How must music be learned in order to memorize it?

3 ____ *Ans.* *Passage by passage, and built up by connecting and relating these passages.*

25. (L. 28) What are the two most important functions of the damper pedal?

6 ____ *Ans.*
1. *To sustain tones, and so assist in making a legato.*
2. *To allow of sympathetic vibration from the unplayed strings.*

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

TO THE TEACHER: Please fill in your name and address below. The Examination Paper will be returned to that address in one of our special mailing envelopes.

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jects of this Lesson: FORM AND ANALYSIS · TECHNIC · EAR TRAINING

FORM AND ANALYSIS

One-Part Primary Form

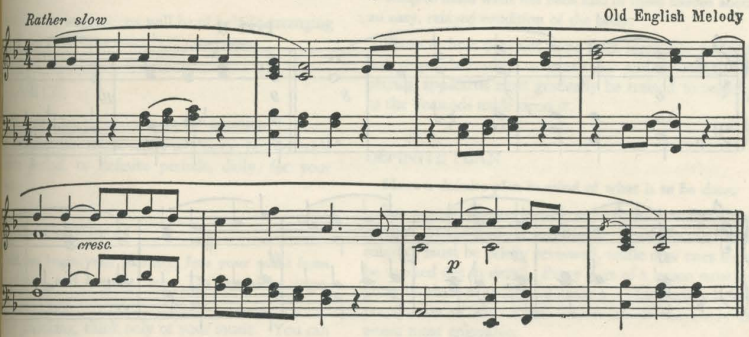
our first Lessons in FORM AND ANALYSIS were con-ed with the single period. (See Lesson 17, FORM ANALYSIS). This was a sufficient musical setting many of the old ballads, or simple narrative ns, in song, much used about the year 1000 A.D.; it ssarily resulted in a composition of short and le character.

ANALYSIS

The following example is one of these simple melodies, consisting of a single period, and constituting a One-Part Primary Form now seldom used. (See Illustration 1.) The tonic key is not left at all, and each phrase ends with the tonic chord, that at the end having a suitably conclusive effect.

Illustration 1

A Composition in One-Part Primary Form
(Composition in Single Period)



Two-Part Primary Form

Two-Part Primary Form, or Binary Form, as it is sometimes called, is an enlargement of the one-part form. It consists of two parts, each one of which in itself corresponds to the one-part form. Being derived from the early folk-song, it is termed by some, Two-Part Song Form.

Part I is a statement of the principal musical thought. Part II resembles Part I in general character. The close of Part I is decisive in its harmony, but may be in a related key. Part II must close in the key of the tonic, the original key of the composition.

ANALYSIS

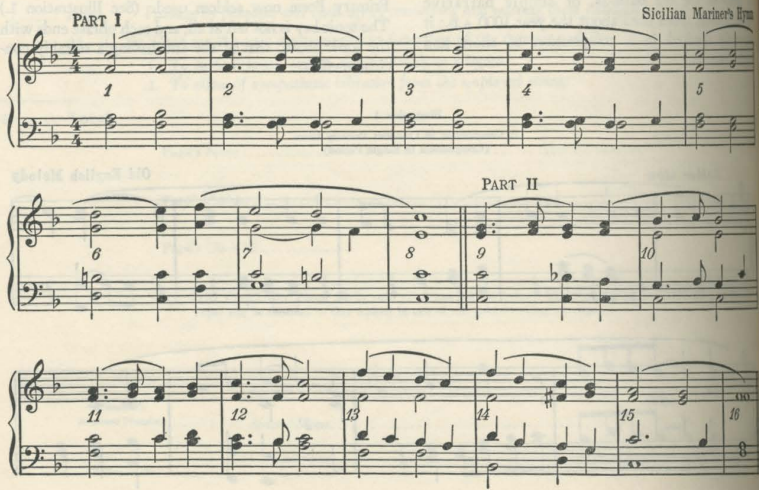
The following Sicilian Mariner's Hymn, in the key of F, is an excellent example of the Two-Part Primary Form. (See Illustration 2.)

Observe that each part is a period consisting of two phrases, each phrase being the usual four measures in length. Part I ends in the key of C, the dominant, and Part II ends in the key of F, the tonic.

The variety found in the many examples of two-part primary form is very great, for the composer's imagination may express itself in a variety of details, while still conforming to the general design. For example, either part or both parts may be repeated; an introduction, or a little coda (see Lesson 26, FORM AND ANALYSIS) may be added; extensions and expansions may be brought about, without deviation from the general two-part plan.

Illustration 2

A Composition in Two-Part Primary Form



TECHNIC

Scale Fingerings

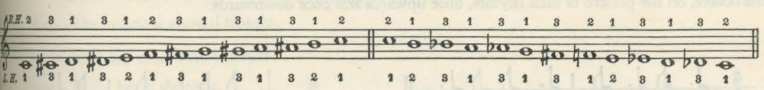
(This subject is continued from Lesson 30, and is resumed in Lesson 41.)

E CHROMATIC SCALE

he chromatic scale, as explained in Lesson 30, ERAL THEORY, ascends and descends by half steps and, therefore, includes all keys, black and white. It may be fingered as in Illustration 3, with the third finger (of either hand) on every black key. This is not the only fingering; others are presented in a later Lesson.

Illustration 3

Chromatic Scale Fingering



Suggestions for Practice

he study of music is so absorbing that we soon n to look for opportunities for practice. The possi- y of learning, each day, more and more of this won- rful means of expression, stimulates the desire for her study. But study, and practice, in order that best results may be had, must be of the right kind. member, that it is not how much, but rather *how* you ctice, that counts.

he following suggestions will be of help in arranging r study so as to insure the best progress:

ULARITY

here should be a regular time for practice.

o not leave your music study to chance, but set aside finite period, or definite periods, daily, for your ctice.

NTAL CONDITION

When you begin your practice, free your mind from r subjects, and keep it free. Do not allow inter- ions.

hen practicing, think only of your music. You can not make progress in music study if you are trying to play the piano and thinking of other things at the same time. The opportunity to study music is worthy of your best concentration.

PHYSICAL CONDITION

Keep in mind what has been said in these lessons about an easy, relaxed condition of the body.

Piano technic does not come from forcing or pushing, but responds readily to gentleness and coaxing. The playing apparatus must gradually be trained to respond to the demands made upon it.

DEFINITE PLAN

Have a definite plan in mind of what is to be done.

Your music lessons include several things—Exercises, Studies, Pieces and Theory work. Furthermore, some subjects must be briefly reviewed, while new ones must be worked out in detail. Every part of a lesson must be given its share of study and practice. This variety in the preparation of each music lesson makes the study of music most enjoyable.

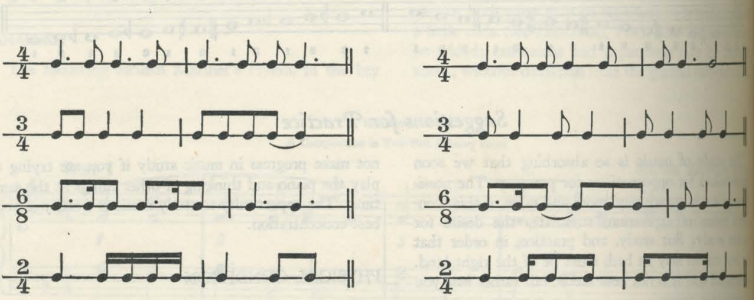
EAR TRAINING

Rhythmic Patterns for Scale-Playing *Melodic Dictation*

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

RHYTHMIC PATTERNS FOR SCALE-PLAYING

Play (or tap) each of the following rhythms, in the same way as before, and have the pupil play the scale of A, one octave, on the pattern of each rhythm, once upwards and once downwards.



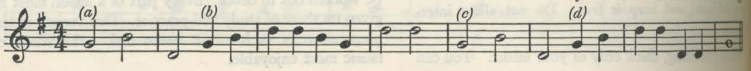
MELODIC DICTATION

In using the Folk-Song below, first play the entire melody for the pupil. He should then be able to give you the measure signature, and some pupils may be able to name the key, as well. If he cannot do this, give him this information. Then play the melody again, one section at a time, beginning, first at (*a*), then at (*b*), etc., allowing him time to write each one as played.

Follow the same plan in using the folk-songs and melodies found in succeeding Lessons.

Mention that the melody in this Lesson consists entirely of tones of the tonic chord.

Polly's Bonnet (French Folk-Song)



Test on Lesson 31

FORM AND ANALYSIS

1. In what form is the "Old English Melody," Illustration 1 of this Lesson?

Ans. One-part primary form.

2. How many keys are to be found in this piece?

Ans. One only.

3. With which chord does each phrase end?

Ans. The tonic chord.

4. What does Part I state in two-part primary form?

Ans. The principal musical thought.

5. In what key must Part II close?

Ans. In the key of the tonic.

6. What is the general character of Part II?

Ans. It resembles Part I.

7. In what form is the Sicilian Mariner's Hymn (Illustration 2) written?

Ans. Two-part primary form.

8. What keys are to be found in this example?

Ans. The keys of F and C.

9. In what key does Part I end?

Ans. In the key of C.

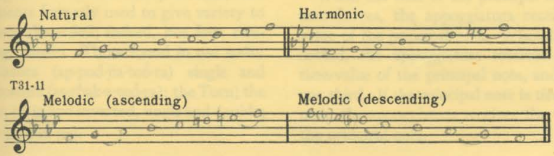
10. Give three ways by which variety in two-part form may be obtained.

Ans. 1. *Either part, or both parts, may be repeated.*
2. *An Introduction or a Coda may be added.*
3. *Extensions and expansions may be brought about, without deviation from the general two-part plan.*

11. Write the natural, harmonic and melodic forms of the scale of F minor. Draw the proper signature and indicate the half steps by short curved lines.

(This question gives further practice in a subject taught in a previous Lesson.)

Ans.



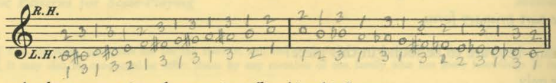
Marks Possible | Marks Obtained

TECHNIC

12. Write a chromatic scale beginning on the keynote of the key of C, one octave, up and down. Mark the fingering for both hands as given in this Lesson.

10 ____ *Ans.*

T31-12



13. Give the four suggestions for practice offered in this Lesson.

12 ____ *Ans.* 1. *Have a regular time for practice.*
2. *Keep the mind free from other subjects.*
3. *Keep an easy, relaxed condition of the body.*
4. *Have a definite plan in mind of what is to be done.*

EAR TRAINING

2 ____ 14. Rhythmic patterns for scale-playing.

2 ____ 15. Melodic Dictation.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 32

GRADE—PREPARATORY B

bjects of this Lesson: GENERAL THEORY - HARMONY - EAR TRAINING

GENERAL THEORY

Ornamentation

(This subject is resumed in Lesson 44.)

The word Ornament is the general term for all extra otes introduced into a composition to embellish it. They re commonly called Grace-Notes, and are printed in mall-sized type. We call them "extra notes" because he measures in which they occur are complete, as to ne value, without them.

In the music of the early composers, small notes, or roups of notes, placed before certain principal notes, are equently found.

As the piano was not invented until about 1710, the usic written for the predecessors of the piano, the arpsichord and clavichord (see Lesson 67, HISTORY), as necessarily adapted to the tone of these instruments. owing to their mechanism, it was difficult to give variety o the music by playing louder or softer; hence orna- ental notes were added to furnish the desired variety nd interest.

The piano is capable of such a variety of tone, that any of the ornaments formerly used to give variety to he music have been discarded; indeed, but few, com- aratively speaking, remain. Those found in use today re the Appoggiatura (ap-pod-jia-toó-ra) single and ouble; the Acciaccatura (at-chak-a-toó-ra); the Turn; the rill; the Mordent, plain and inverted, single and double; nd the Arpeggio (ar-ped-jio).

A few of the simpler ornaments are introduced in this Lesson.

THE APPOGGIATURA

The Appoggiatura is a grace-note interposed to delay a note of a melody. It is usually written in the form of a small quarter, eighth, or sixteenth note. The melody note preceded by a grace-note is referred to as the Principal Note.

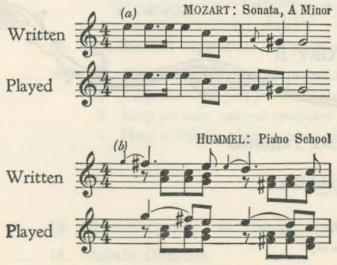
There were formerly two forms of the appoggiatura, the long and the short; but the term is now generally applied to the former only, the short appoggiatura being called the acciaccatura.

TIME VALUE OF THE APPOGGIATURA

When the time of the principal note may be divided into halves, the appoggiatura receives half the time-value of the principal note. When the principal note is dotted, the appoggiatura receives two-thirds of the time-value of the principal note, and the principal note one third. If the principal note is tied to another shorter note, the appoggiatura receives the whole time-value of the principal note.

Illustration 1 (*a*) and (*b*) shows two examples of the appoggiatura, and the manner in which they are performed.

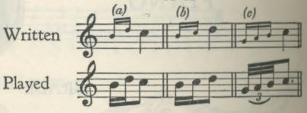
Illustration 1
The Appoggiatura



THE DOUBLE APPOGGIATURA AND SLIDE

The Double Appoggiatura consists of two short grace-notes preceding a note. They have no definite duration, but are played rapidly, or more deliberately, according to the tempo and character of the music. Examples are shown in Illustration 2 (*a*) and (*b*). When in direct line, melodically, they are also called a Slide, as at (*b*), which term may also cover a progression of more than two notes as at (*c*).

Illustration 2
The Double Appoggiatura and Slide

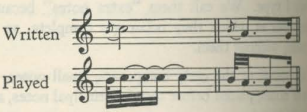


THE ACCIACCATURA
(*Short Appoggiatura*)

The Acciaccatura is a small note with a stroke through its stem and hook. It has the shortest possible time-value. Pianists often prefer to strike it with the principal note and then release it instantly. (See Illustration 3.)

Whether the grace-note be an appoggiatura or an acciaccatura, it usually takes its time-value from the note which follows, and so must be played on the beat, not before the beat.

Illustration 3
The Acciaccatura



Notation

(*This subject is continued from Lesson 23*)

THE DOUBLE DOT

Double Dots placed after notes or rests add to their time-values three-quarters of the time-values of the notes or rests, the second dot adding half as much as the first dot.

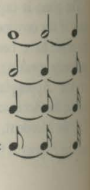
DOUBLE DOTTED NOTES

A Double Dotted Whole Note 𝅝.. equals a Whole, Half and Quarter Note

A Double Dotted Half Note 𝅗𝅥.. equals a Half, Quarter and Eighth Note

A Double Dotted Quarter Note ♩.. equals a Quarter, Eighth and Sixteenth Note

A Double Dotted Eighth Note ♪.. equals an Eighth, Sixteenth and Thirty-Second Note



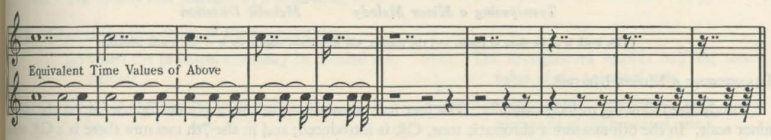
UBLE DOTTED RESTS

A Double Dotted Whole Rest	𝄻..	equals a Whole, Half and Quarter Rest	𝄻 𝄼 𝄽
A Double Dotted Half Rest	𝄼..	equals a Half, Quarter and Eighth Rest	𝄼 𝄽 𝄾
A Double Dotted Quarter Rest	𝄽..	equals a Quarter, Eighth and Sixteenth Rest	𝄽 𝄾 𝄿
A Double Dotted Eighth Rest	𝄾..	equals an Eighth, Sixteenth and Thirty-Second Rest	𝄾 𝄿 𝅀

Illustration 4 shows the double-dotted notes and rests in music notation on the staff.

Illustration 4

Double Dotted Notes and Rests



HARMONY

Intervals

(This subject is continued from Lesson 29, and is resumed in Lesson 34.)

MMARY OF KINDS OF INTERVALS

You have seen that intervals are given general names conds, Thirds, Fifths, etc.), according to the number cale degrees which they include; also that they are en specific names (Major Second, Minor Third, minished Fifth, Perfect Fourth, Augmented Sixth, c), according to the exact number of half steps which ey include.

Intervals may be grouped as consonant or dissonant, e term consonant implying that the interval, when unded, produces a feeling of rest and completeness; d the term dissonant implying a feeling of unrest d incompleteness.

ONANCES AND DISSONANCES

All perfect intervals, and major and minor thirds and ths are called Consonances.

The perfect prime, perfect fourth, perfect fifth and perfect octave are called Perfect Consonances.

The major and minor thirds, and the major and minor sixths are called Imperfect Consonances.

Seconds (or ninths) and sevenths, and all augmented and diminished intervals, are called Dissonances.

Illustration 4 on page 4 shows clearly these various classes of Intervals.

MELODIC INTERVALS AND HARMONIC INTERVALS

Melodic intervals are formed by tones that progress in succession, one after the other, as at (*a*).

Harmonic intervals are formed by tones that are combined or sounded together as at (*b*) below.

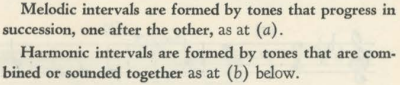


Illustration 4
Intervals Classified

CONSONANCES		DISSONANCES	
Perfect	*Imperfect*		
Perfect Prime	Major Third	Major Second	Major Ninth
Perfect Fourth	Minor Third	Major Seventh	Minor Ninth
Perfect Fifth	Major Sixth	Minor Second	All Augmented and
Perfect Octave	Minor Sixth	Minor Seventh	Diminished Intervals

EAR TRAINING

Transposing a Minor Melody ***Melodic Dictation***

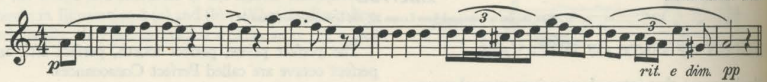
(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

TRANSPOSING A MINOR MELODY

Study the following melody carefully. The first four measures constitute a phrase founded upon the natural A minor scale. In the 6th measure a chromatic tone, C♯, is introduced; and in the 7th measure there is a G♯, which is the seventh, or leading-tone, in the harmonic form of the A minor scale.

Play the melody several times, then try to play the same melody, beginning on D (a fifth lower) instead of on A.

PERGOLESI: Nina

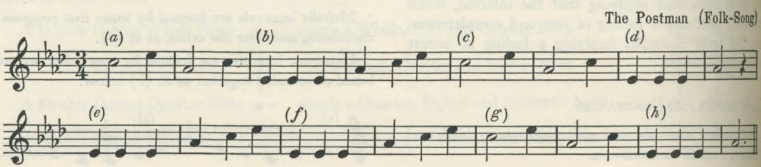


[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

According to the instructions of Lesson 31, EAR TRAINING, first play the complete Folk Song below, then play it section by section, allowing the pupil time to write each section as played. Point out to the pupil that this melody, like that in Lesson 31, EAR TRAINING, consists entirely of tones of the tonic chord.

The Postman (Folk-Song)



Test on Lesson 32

GENERAL THEORY

1. What does the word, Ornament, mean in music?

Ans. It is the general term for all extra notes introduced into a composition to embellish it.

2. What are such extra notes commonly called?

Ans. Grace-notes.

3. What is the Appoggiatura?

Ans. A grace-note interposed to delay a note of a melody.

4. What is the principal note?

Ans. The melody note preceded by a grace-note.

5. What is the time-value of the appoggiatura

(a) when the principal note may be divided into halves?

Ans. The appoggiatura receives half the time-value of the principal note.

(b) when the principal note is dotted?

Ans. The appoggiatura receives two-thirds of the time-value of the principal note.

(c) when the principal note is tied to another shorter note?

Ans. The appoggiatura receives the whole time-value of the principal note.

6. Of what does the Double Appoggiatura consist?

Ans. Of two short grace-notes preceding a note.

7. What is the Acciaccatura?

Ans. A small note with a stroke through its stem and hook.

8. What time-value has the acciaccatura?

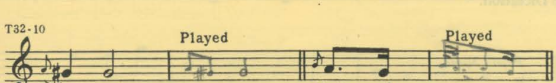
Ans. The shortest possible time-value.

9. Are grace-notes, whether appoggiaturas or acciaccaturas, played *on* the beat, or *before* the beat?

Ans. Usually on the beat.

10. Name the following ornaments and show, after each, how it is to be played.

Ans.



11. How much time-value is added to notes or rests when double dots are placed after them?

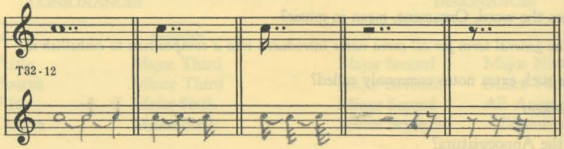
Ans. Three-quarters of the time-value of the note or rest, the second dot adding half as much as the first dot.

Marks Possible | Marks Obtained

GENERAL THEORY—*Continued*

12. Write the characters necessary to show, without dots, the equivalent time-values of the following:

10 ____ *Ans.*



HARMONY

13. What does the term, Consonant, mean when applied to an interval?

4 ____ *Ans. That the interval produces a feeling of rest and completeness.*

14. What does the term, Dissonant, imply?

4 ____ *Ans. A feeling of unrest and incompleteness.*

15. What intervals are called Consonances?

4 ____ *Ans. All perfect intervals, and major and minor thirds and sixths.*

16. Name the four Perfect consonances.

4 ____ *Ans. Perfect prime, perfect fourth, perfect fifth, perfect octave.*

17. Name the four Imperfect consonances.

4 ____ *Ans. Major third, minor third, major sixth, minor sixth.*

18. Which intervals are called Dissonances?

4 ____ *Ans. Seconds (or ninths) and sevenths, and all augmented and diminished intervals.*

19. How are melodic intervals formed?

3 ____ *Ans. By tones that progress in succession, one after the other.*

20. How are harmonic intervals formed?

3 ____ *Ans. By tones that are combined, or sounded together.*

EAR TRAINING

5 ____ 21. Transposing a minor melody.

2 ____ 22. Melodic Dictation.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 33

GRADE—PREPARATORY B

Subjects of this Lesson: FORM AND ANALYSIS - TECHNIC - EAR TRAINING

FORM AND ANALYSIS

Three-Part Primary Form

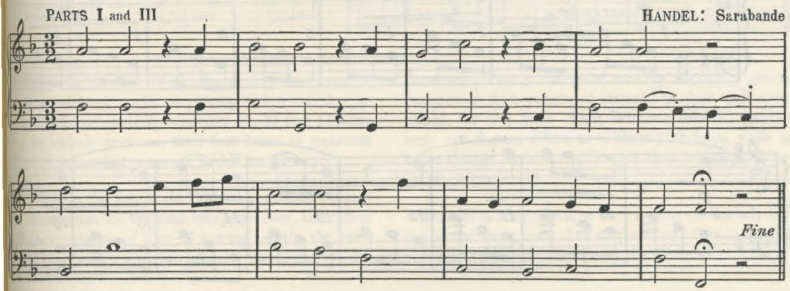
In many examples of the two-part form, the second phrase of Part II resembles the first phrase of Part I, that is, the opening phrase of the piece. We are thus led, naturally, to three-part form, which embodies the principle of recurrence. (See Illustration 9 of Lesson 29, FORM AND ANALYSIS.)

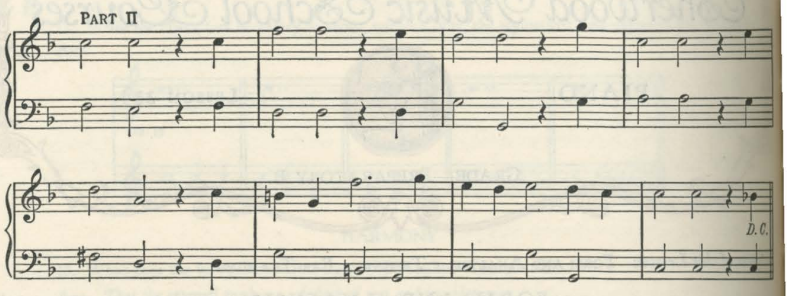
The Three-Part Primary Form is a further development of this tendency to restatement, and has three distinct divisions, of which the third is practically a repetition of the first, in the original key. The second division is a digression, but in a closely related key.

ANALYSIS

A simple example is given in the following Sarabande (see Lesson 58, FORM AND ANALYSIS) from Handel's first German opera *Almira*, which was afterward changed by Handel himself into a song. The song bears the title *Lascia ch'io pianga*, ("Leave me to languish") and is a favorite with concert singers. (See Illustration 1.)

Illustration 1
A Composition in Three-Part Primary Form





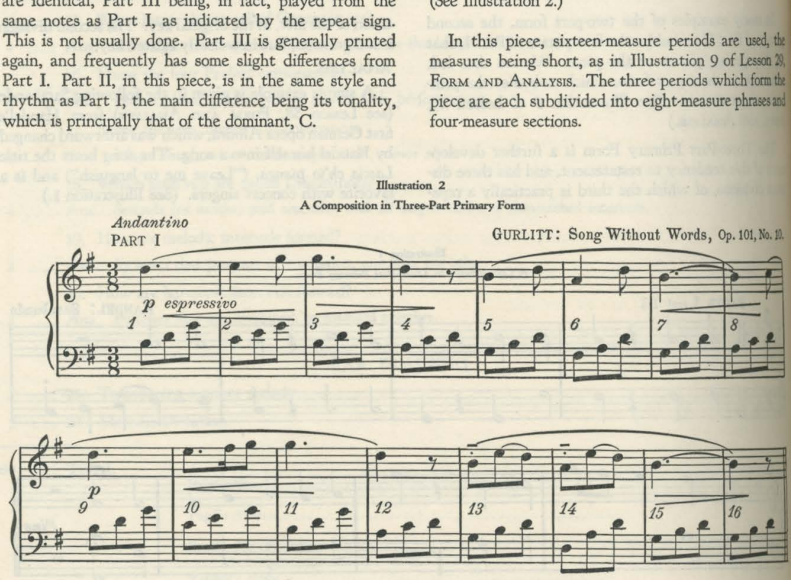
The three parts are here very evenly balanced, each one being eight measures in length. The first and third are identical, Part III being, in fact, played from the same notes as Part I, as indicated by the repeat sign. This is not usually done. Part III is generally printed again, and frequently has some slight differences from Part I. Part II, in this piece, is in the same style and rhythm as Part I, the main difference being its tonality, which is principally that of the dominant, C.

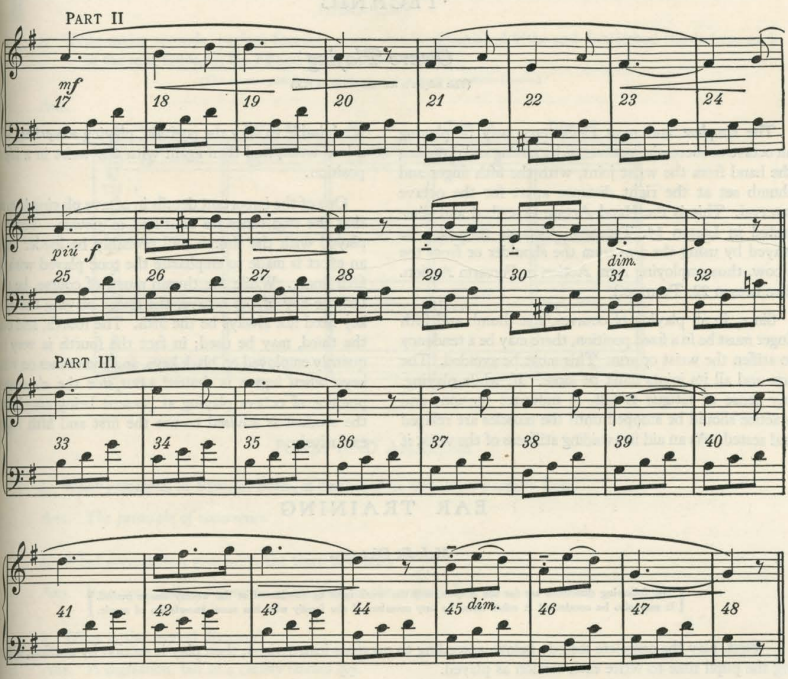
Another example of three-part primary form is the "Song Without Words" by Gurlitt, Op. 101, No. 10. (See Illustration 2.)

In this piece, sixteen-measure periods are used, the measures being short, as in Illustration 9 of Lesson 29. FORM AND ANALYSIS. The three periods which form the piece are each subdivided into eight-measure phrases and four-measure sections.

Illustration 2

A Composition in Three-Part Primary Form





Part I is in the key of G. Its second four-measure ction, as you will notice on playing it, is a varied repe- tion of the first; that is, measures 10, 13 and 14 have e same melody notes on their first beats as measures 5 and 6, but other notes are added for variety.

Part II is in the key of the dominant, as was the case ith Illustration 1. We find here, however, the rather nusual occurrence of Part II having exactly the same aterial as Parts I and III, merely transposed to the dominant. That a change of tonality is even of greater importance than variety of material is thus well exemplified, for this little "Song Without Words" makes a very satisfactory effect as a three-part form, with no other change for the middle part than a change of key for the same period.

Part III is a repetition of Part I, with the melody ending on the tonic, instead of on the third. Part II also had this ending, the last note being the tonic in D.

TECHNIC

Octave Playing

(This subject is resumed in Lesson 113.)

The simplest and most elementary way of playing an octave or successive octaves, is by raising and dropping the hand from the wrist joint, with the fifth finger and thumb set at the right distance apart for the octave interval. This is the Hand Action described and illustrated in Lesson 14, TECHNIC. Octaves may also be played by using the arm from the shoulder or from the elbow, thus employing Arm Action or Forearm Action. (See Lesson 22, TECHNIC.)

Since, in all playing of octaves, the thumb and fifth finger must be in a fixed position, there may be a tendency to stiffen the wrist or arm. This must be avoided. The arm and all its joints must be loose. If, while playing, any sense of fatigue is felt, it indicates tension; and practice should be stopped until the muscles are relaxed and rested. As an aid in avoiding stiffness of the wrist it is advisable to vary the position, playing sometimes with a low wrist, and then again with the wrist in a higher position.

One of the important details in octave playing is to see that the two tones are equalized in power. The tone played with the thumb will probably be louder unless an effort is made to emphasize the tone played with the fifth finger. While the thumb must, of course, be used for one key of the octave, the finger playing the other key need not always be the fifth. The fourth, and even the third, may be used; in fact the fourth is very frequently employed on black keys, and sometimes on white keys when legato is desired. But, for the elementary practice of octave playing at present being considered, the student is advised to use the first and fifth fingers exclusively.

EAR TRAINING

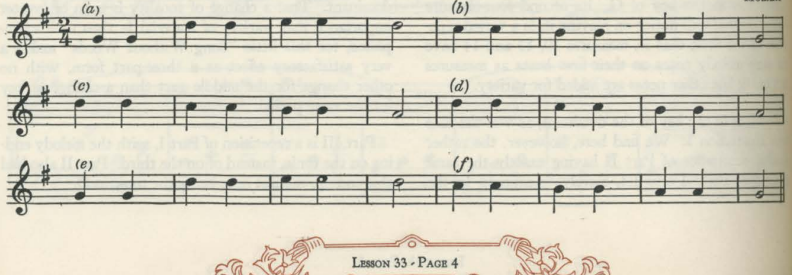
Melodic Dictation

[**The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.**]

First, play the complete melody below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

33-E.T.

MOZART



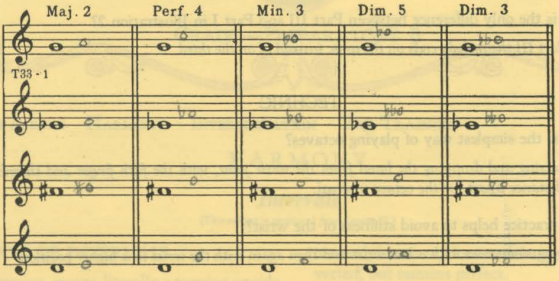
Test on Lesson 33

HARMONY

1. Write major seconds, perfect fourths, minor thirds, diminished fifths and diminished thirds from each of the four tones, G, E♭, F♯ and D, as indicated below:

(This question gives further practice in subjects taught in previous Lessons.)

---- *Ans.*



FORM AND ANALYSIS

2. What principle, in Musical Form, is embodied in three-part primary form?

---- *Ans. The principle of recurrence.*

3. What constitutes, generally, the third division?

---- *Ans. It is practically a repetition of the first, in the original key.*

4. What is the second division?

---- *Ans. A digression, but in a closely related key.*

5. How is the third division indicated in Illustration 1 of this Lesson?

---- *Ans. By a repeat sign.*

6. What is said of Part II, in this piece?

---- *Ans. It is in the same style and rhythm as Part I, the main difference being the tonality.*

7. What is the length of the periods in Illustration 1?

---- *Ans. Eight measures.*

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

8. What is the length of the periods in Illustration 2?

3 ____ *Ans. Sixteen measures.*

9. What unusual occurrence is found in Part II, Illustration 2?

5 ____ *Ans. It has the same material as Parts I and III, merely transposed to the dominant.*

10. What is the only difference between Part III and Part I in Illustration 2?

5 ____ *Ans. In Part III the melody ends on the tonic instead of on the third.*

TECHNIC

11. What is the simplest way of playing octaves?

5 ____ *Ans. By raising and dropping the hand from the wrist joint, with the fifth finger and thumb set at the right distance apart for the octave interval.*

12. What practice helps to avoid stiffness of the wrist?

5 ____ *Ans. Playing sometimes with a low wrist and then again with the wrist in a higher position.*

13. What is one of the important details in octave playing?

5 ____ *Ans. To see that the two tones are equalized in power.*

14. What other fingers may be used in place of the fifth finger in octave playing?

5 ____ *Ans. The fourth and sometimes the third finger.*

EAR TRAINING

2 ____ 15. Melodic Dictation.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 34

GRADE—PREPARATORY B

bjects of this Lesson: HARMONY · INTERPRETATION · EAR TRAINING

HARMONY

Intervals

(This subject is continued from Lesson 32.)

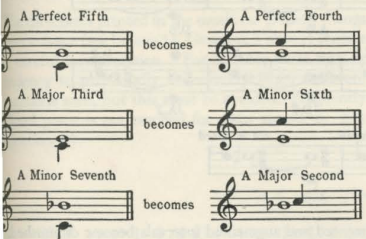
HE INVERSION OF INTERVALS

The term, inversion, means literally a turning upside wn. *An interval is inverted when either its lower tone placed an octave higher, or its higher tone is placed an ave lower, than the original position.*

The numeral designating the original interval, added that of its inversion, will always make 9, although the o together form only an octave. This is because the tionary tone is counted twice. (See Illustration 1.)

Illustration 1

Inversion of Intervals



It will be seen that by inversion, a major interval be-es minor, and a minor becomes major. A perfect interval, however, does not change its quality when inverted, but remains perfect.

If we take the intervals as found in the scale of C major and invert them, using the tonic, C, as the lower tone, we obtain the results shown in Illustration 2.

Illustration 2

Intervals of the Major Scale and Their Inversions

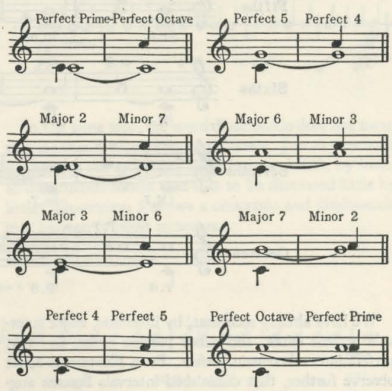
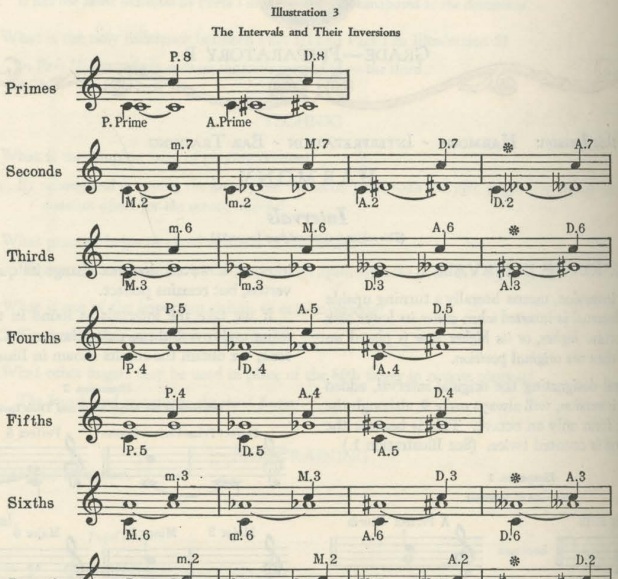


Illustration 3 shows, similarly, the inversion of every interval constructed on C, including the diminished and augmented intervals. For completeness, several augmented and diminished intervals are given, which have no practical use in the study of harmony, and which, therefore, were not described in the earlier Lessons on intervals. They are marked with an asterisk, or star. The kinds of intervals are indicated by letters, thus: P (Perfect), A (Augmented), D (Diminished), M (Major), m (minor).

Illustration 3

The Intervals and Their Inversions



We have already seen that, by inversion, major intervals become minor, and minor become major, and that perfect intervals remain perfect. From Illustration 3, we observe further, that diminished intervals become augmented and augmented intervals become diminished.

As a perfect consonance becomes either augmented or diminished by chromatic change of either of its tones,

e see that a perfect interval cannot have any change and main a perfect interval.

With an imperfect consonance this is not the case, for inor may be changed to major, or major to minor, d both are imperfect consonances.

The process described for inversion evidently will t invert a ninth, because, if the lower tone is raised octave, it is still below the upper tone, and, therefore, e interval is not "inverted." The interval of inversion, hich we have given as an octave, must always exceed at least equal the interval to be inverted.

Illustration 3 includes examples of all the consonances d dissonances in our musical system. We will repeat e classification, showing the effect of inversion:

CONSONANCES

Perfect

Perfect Primes invert into Perfect Octaves.
Perfect Fourths invert into Perfect Fifths.
Perfect Fifths invert into Perfect Fourths.
Perfect Octaves invert into Perfect Primes.

Imperfect

Major Thirds invert into Minor Sixths.
Major Sixths invert into Minor Thirds.
Minor Thirds invert into Major Sixths.
Minor Sixths invert into Major Thirds.

DISSONANCES

Seconds invert into Sevenths.
Sevenths invert into Seconds.
Diminished intervals invert into Augmented intervals.
Augmented intervals invert into Diminished intervals.

INTERPRETATION

Basic Elements

(This subject is continued from Lesson 15)

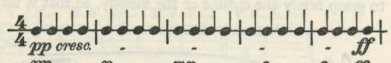
NAMICS *(Continued from Lesson 15)*

In Lesson 15, INTERPRETATION, you were given in- ruction for producing several degrees of loudness and ftness of tones, and in using judgment to distinguish tween *p*, *mf*, *f*, etc.

RADUAL INCREASE AND DECREASE OF TONE

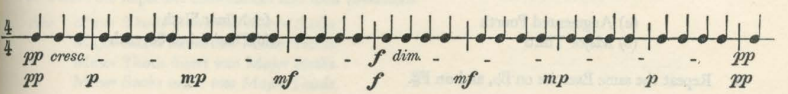
The directions printed in the music for *gradual* change tone volume (see Lesson 14, GENERAL THEORY) require ry careful interpretation. For instance there may be tendency to play loudly immediately when the word scendo is seen, but this must be avoided. Frequently e loud point is not reached for many measures. (See lustration 4.)

Illustration 4



In the same way, the word diminuendo does not mean that we should play softly immediately. Just as crescendo means that the volume is to be increased little by little, so diminuendo means that it is to be decreased little by little. Illustration 5 shows a crescendo and diminuendo in a passage of eight measures.

Illustration 5



TEMPO CHANGES

What has been said about dynamic marks applies equally to ritardando and accelerando; that is, the change is nearly always to be gradual, and very seldom abrupt.

Neither should these changes be exaggerated. The tempo of the composition must be kept in mind. In a fast piece, the ritardando would seldom reach a really slow tempo; while in a slow composition it would become very decidedly slow. With due regard to the general tempo of the composition, the ritardando and accelerando will neither disturb the rhythm, nor destroy the sense of proportion and unity.

It is important to keep in mind that the symbols or marks of expression are merely suggestive of the emotional and intellectual feeling which the music contains. You must learn to feel, in the music itself, the reasons which call for the variety of expression indicated by the symbols. In other words, you must translate symbols into musical thought, in order to express musical ideas.

A merely mechanical attention to the symbols will make more or less lifeless playing, in spite of the greatest effort.

EAR TRAINING

Transposing a Minor Chromatic Melody ***Analyzing Intervals and Their Inversions***

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

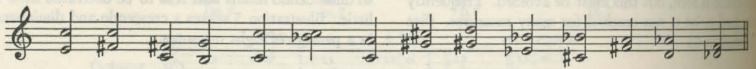
TRANSPOSING A MINOR CHROMATIC MELODY

Play several times the first two measures of the following melody; then similarly the third measure; and then the last two measures. Next, play the entire melody several times. After working with it thus in the original key, E minor, transpose it to the key of F♯ minor. The object of the preliminary playing in sections is to give the ear opportunity to grasp firmly the outline of the melody, so that it may serve as an accurate guide in making the transposition.

MASSENET: Elegie

ANALYZING INTERVALS AND THEIR INVERSIONS

1. Name the following intervals. Then play and name the inversions of each:



2. Play the following intervals on D. Follow each with its inversion, naming it.

(*a*) Augmented Fourth
(*b*) Major Third
(*c*) Minor Sixth
(*d*) Diminished Seventh

3. Repeat the same Exercise on B♭, and on F♯.

Test on Lesson 34

HARMONY

1. What is the literal meaning of the term, inversion?

Ans. *A turning upside down.*

2. When is an interval said to be inverted?

Ans. *When either its lower tone is placed an octave higher, or its higher tone is placed an octave lower, than the original position.*

3. Why does the numeral designating the original interval, added to that of its inversion, always make 9, instead of 8?

Ans. *Because the stationary tone is counted twice.*

4. What kind of interval results when we invert

(*a*) a major interval? *Ans.* *A minor interval.*

(*b*) a minor interval? *Ans.* *A major interval.*

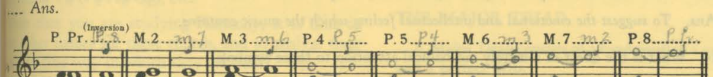
(*c*) a perfect interval? *Ans.* *It remains perfect.*

(*d*) an augmented interval? *Ans.* *A diminished interval.*

(*e*) a diminished interval? *Ans.* *An augmented interval.*

5. Write and give the names of all the intervals and their inversions from the keynote of the F major scale.

Ans.



6. Why does not the process for inversion described in this Lesson apply to the interval of a ninth?

Ans. *Because if the lower tone is raised an octave, it is still below the upper tone, and the interval is not inverted.*

7. Name the perfect consonances and their inversions.

Ans. *Perfect Primes invert into Perfect Octaves.*
Perfect Fourths invert into Perfect Fifths.
Perfect Fifths invert into Perfect Fourths.
Perfect Octaves invert into Perfect Primes.

8. Name the imperfect consonances and their inversions.

Ans. *Major Thirds invert into Minor Sixths.*
Major Sixths invert into Minor Thirds.
Minor Thirds invert into Major Sixths.
Minor Sixths invert into Major Thirds.

Marks Possible | Marks Obtained

HARMONY—*Continued*

9. Name the dissonances and their inversions.

8 ____ *Ans. Seconds invert into Sevenths.*
Sevenths invert into Seconds.
Diminished intervals invert into Augmented intervals.
Augmented intervals invert into Diminished intervals.

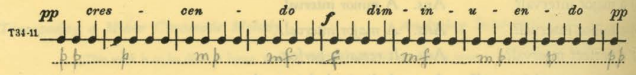
INTERPRETATION

10. What must be avoided when crescendo or diminuendo is indicated?

3 ____ *Ans. Making the change to loud or soft immediately.*

11. Indicate, by use of dynamic marks, below the notes, the degrees of loudness and softness of tones necessary to play the following eight measures with a crescendo and a diminuendo, beginning and ending the passage *pp*.

8 ____ *Ans.*



12. What two tempo marks also call for a gradual change?

6 ____ *Ans. Ritardando and accelerando.*

13. What is the chief object of symbols, or marks of expression?

4 ____ *Ans. To suggest the emotional and intellectual feeling which the music contains.*

14. What is the effect of a merely mechanical attention to these symbols?

3 ____ *Ans. More or less lifeless playing.*

EAR TRAINING

5 ____ 15. Transposing a minor chromatic melody.

5 ____ 16. Analyzing intervals and their inversions.

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 35

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · TECHNIC · EAR TRAINING

HARMONY

Triads

(This subject is resumed in Lesson 36.)

In Lesson 2, GENERAL THEORY, you learned something about chords, and that a chord is a combination of tones having a definite relation to each other.

In the EAR TRAINING section of the same Lesson you named the chords of C (C-E-G), of F (F-A-C), of G (G-B-D), of F♯ (F♯-A♯-C♯), etc.

Now that you are studying Harmony, it is time to learn other names for these chords, and to analyze their structure (the way in which they are built).

The simplest complete chord is the Triad, a chord of three tones. (The word, chord, is sometimes applied to combinations of only two different tones. These are incomplete chords.) The three tones which form a triad are called the fundamental (or root), third and fifth.

The Fundamental is the lowest tone when the chord is arranged entirely in thirds, and consequently that arrangement is said to be the Root Position of the chord, or the Fundamental Position of the chord. The fundamental is the tone upon which the triad is built and which gives the triad, or chord, its name; as, for instance, the C chord is the chord which has C as its fundamental.

The next tone is a third above this fundamental, or root, and is called the Third. The uppermost tone of a triad, as originally constructed and without duplication of tones, is a fifth above the root; it is therefore called the fifth.

As we have different kinds of thirds (major or minor), and fifths (perfect, augmented or diminished), above the root, we can construct different kinds of triads above the same root. These triads are major, minor, diminished, or augmented.

THE MAJOR TRIAD

A Major Triad consists of a fundamental, a major third, and a perfect fifth.

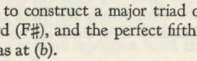
If we take C as the root, or fundamental, we find the major third above that tone, which is E. We next find a perfect fifth above C, which is G, and the three tones form the complete major triad, as at (*a*), Illustration 1.

If we wish to construct a major triad on D, we find the major third (F♯), and the perfect fifth (A); and the triad appears as at (*b*).

For a major triad on E♭, we find the major third and the perfect fifth above E♭; and the triad appears as at (*c*).

Illustration 1

Major Triads on C, D and E♭



TECHNIC

Scale Playing

(*This subject is resumed in Lesson 93.*)

The fingering for the scales is only the first step in scale playing. The next step is to practice the scales in a way that will enable you to acquire ease and fluency as well as speed.

In an early Lesson, the action of the hand in making the crossing motion was explained in detail. (See Lesson 9, TECHNIC.) You have been urged to see that strict legato is maintained, especially between the last tone played before the crossing, and the first one after the crossing.

It is very important to guard against tension of the hand and the playing finger at the time of making the crossing motion. In order to facilitate a good legato at the moment of crossing, the hand may turn a little outwards at the wrist, so that it will be in the best position for the crossing of the thumb under the fingers, or of the fingers over the thumb.

Any jerky movements at the moment of crossing are to be avoided. The hand is to be in such a slightly turned position that it is prepared for all the finger movements necessary. Remember that, as each finger plays, the entire hand moves slightly in the direction in which it is progressing.

The fingers must not be too near the ends of the white keys, and so unable to reach the black keys; neither should they extend so far over the black keys that they would have to be drawn back to play on the white keys. By taking a position from which the black or white keys can be reached equally well, there are no wasted movements.

The intelligent practice of scales is an invaluable aid in acquiring ease, velocity and evenness of tone in playing. A great deal of variety may be employed in this practice, so that there is no need for scale study to become monotonous. For instance, you may vary the accents, the touch, the dynamics, or the rhythm. You may practice with two notes to a beat, three notes to a beat, and four notes to a beat, and with various accents; but there should always be a return to practice without any accents, in order to test the evenness of tone.

A scale well played might be compared to a string of well matched pearls. Any awkwardness of motion, or unevenness of tone quality, tends to spoil the charm and symmetry of the passage.

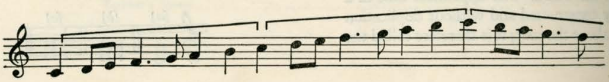
In Lessons 29, 30 and 31, EAR TRAINING, various rhythmic combinations are suggested for use in scale practice. For example, the first rhythmic pattern in Lesson 29 is

and the scale, played to this rhythm for one octave, will be thus (to give only one hand):

Any of these one-octave rhythms may be used continuously by merely considering the last note as the first one, and repeating the rhythmic pattern, thus (see Illustration 2):

Illustration 2

Rhythmic Pattern Applied to Extended Scale Passage

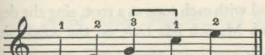


Arpeggio Playing

(This subject is resumed in Lesson 94)

Generally speaking, arpeggios are passages in which ...e chord tones are played in succession. (See Lesson ...3, GENERAL THEORY.) The chord may have three ...nes, as a triad, or may be composed of four or more ...nes. The problem of playing an extended arpeggio is ...ry much the same whether it is made up of three-...ned or four-toned chords. In either case, the student ...ust practice to make the crossing motion as smoothly ...d easily as possible.

Here, as in the practice of scales, it is necessary to ...lax the hand, particularly at the moment of crossing the ...umb under the fingers. Let us consider for a moment ...e arpeggio for the triad on C.



It is necessary here to connect G and C, and the ...ndency will be for the student to use altogether too ...uch tension of the hand and finger on G, in order to ...ake this connection.

After striking G, the hand and finger must relax suffi-...ently to allow the wrist to lead in the direction of C, ...hus enabling the thumb to move under the hand, with-...ut restraint.

Just as in the practice of scales, the hand and arm ...hould be so poised that they may move freely in the ...irection in which the student is playing.

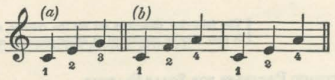
Arpeggios, like scales, may be played with a variety ...f accents. It is not advisable, however, to play with ...ccents that will fall on the thumb. For instance, ...rpeggios with three tones (triads) should be played in ...roups of four, rather than in groups of three. This will ...row the accent on different fingers.

FINGERING OF ARPEGGIOS

The extended arpeggio of a triad is played with the first, second and third fingers, or with the first, second and fourth fingers, according to the formation of the triad.

There are several different arrangements of white and black keys, constituting a triad. The thumb falls on a white key, except in very rare cases. The second finger takes the next key of the chord formation in playing "outward" (up with the right hand and down with the left hand). On the third note of the chord, the third finger is used if the note is a fifth from the note the thumb is playing, as at (*a*) in Illustration 3, and the fourth finger is used if the next note is a sixth, as at (*b*). The thumb then comes again, on the repetition of the note it played before, an octave higher.

Illustration 3



For the "inward" fingering of an arpeggio (down with the right hand and up with the left hand), the same keys are taken by the same fingers as in the "outward" playing of it. That is, after the thumb, comes either the third or fourth finger, crossing over the thumb. If the cross-over is only the interval of a third, use the fourth finger; if a fourth, use the third finger.

This will bring the same fingers on the same keys in descending as they played in ascending.

All the forms of triad arpeggios, with their fingerings, are given in the Exercise division of this Course. A few illustrative examples are given in Illustration 4.

Illustration 4
The Fingering of Triad Arpeggios

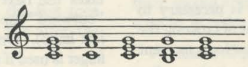
EAR TRAINING

Transposing Chord Progression and Finding Major Triads in Various Keys
Rhythmic Patterns for Scale-Playing *Melodic Dictation*

TRANSPOSING CHORD PROGRESSION AND FINDING MAJOR TRIADS IN VARIOUS KEYS

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

1. Play the following progressions in all major keys. Before beginning the transpositions, play the original several times, breaking the chords. By breaking them, the ear is enabled to obtain a clear impression of each, and can readily distinguish any false tones in the transpositions.



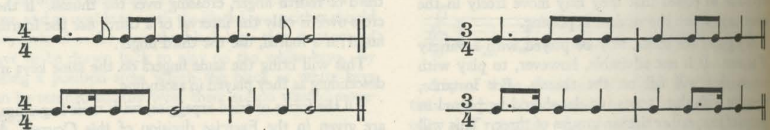
2. Play the tonic, subdominant and dominant in the key of G; and with each tone as a root, sing the degrees of a major triad. Use the Tonic Sol-Fa syllables, thus: On the tonic, *Doh Me Soh Me Doh;* on the subdominant, *Fah Lah Doh Lah Fah;* and on the dominant, *Soh Te Ray Te Soh.*

3. Repeat this Exercise in the keys of D, A, F and B♭.

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

RHYTHMIC PATTERNS FOR SCALE-PLAYING

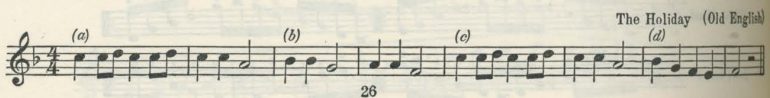
Play (or tap) the following rhythms as before, and then have the pupil play, to each rhythm, the scales of C minor and G minor, one octave up, one octave down, striking the keynote, in each case, on the first beat.



MELODIC DICTATION

First, play the complete melody below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

The Holiday (Old English)



Marks Obtained

Test on Lesson 35

HARMONY

1. What is a triad?

.... *Ans. A chord of three tones.*

2. What are the three tones which form a triad called?

.... *Ans. Fundamental or root, third and fifth.*

3. Give two definitions of the Fundamental.

.... *Ans.* 1. *It is the lowest tone when the chord is arranged entirely in thirds.*
2. *It is the tone upon which the triad is built.*

4. What is the position of the chord when the tones are arranged entirely in thirds?

.... *Ans. Root or fundamental position.*

5. Name the four kinds of triads that can be constructed with the different kinds of thirds and fifths.

.... *Ans. Major, minor, diminished and augmented.*

6. Of what does a major triad consist?

.... *Ans. Of a fundamental, a major third, and a perfect fifth.*

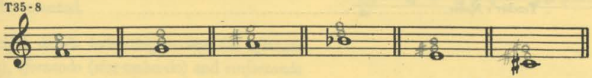
7. How do we construct a major triad on D?

.... *Ans. Take D as the fundamental and add the major third, F♯, and the perfect fifth, A.*

8. Write major triads on F, G, A, B♭, E and C♯.

.... *Ans.*

T35-8



TECHNIC

9. What is the first step in scale playing?

.... *Ans. The fingering for the scales.*

10. What is the next step?

.... *Ans. Practice of the scales in a way that will give ease and fluency as well as speed.*

11. What action of the hand facilitates a good legato at the moment of crossing?

.... *Ans. Turning it outwards a little at the wrist.*

12. What kind of movements at the moment of crossing are to be avoided?

.... *Ans. Jerky movements.*

Marks Possible | Marks Obtained

TECHNIC—*Continued*

13. What must be the action of the hand as each finger plays?

6 ____ *Ans. It must move slightly in the direction in which it is progressing.*

14. In playing the arpeggio, C, E, G, C, E, what must the hand and finger do, after striking G?

6 ____ *Ans. They must relax sufficiently to allow the wrist to lead in the direction of C, thus enabling the thumb to move under the hand, without restraint.*

15. In playing arpeggios, which finger is used for the third note,

6 ____ (*a*) when the third note is a fifth from the note the thumb is playing? *Ans. The third finger.*

(*b*) when the third note is a sixth from the note the thumb is playing? *Ans. The fourth finger.*

EAR TRAINING

5 ____ 16. Transposing chord progression and finding major triads in various keys.

2 ____ 17. Rhythmic patterns for scale-playing.

2 ____ 18. Melodic dictation.

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100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 36

GRADE—PREPARATORY B

ubjects of this Lesson: GENERAL THEORY · HARMONY · EAR TRAINING

GENERAL THEORY

Marks of Expression

(This subject is continued from Lesson 16, and is resumed in Lesson 63.)

YNAMIC MARKS *(Continued from Lesson 14.)*

You have become thoroughly acquainted with the gular measure accents of duple and triple measure, with ecial accents indicated by the signs > and ∧ , nd with accents naturally employed in playing phrases, gures, or slurred notes.

There are several other means used to indicate that nes are to be accented.

The principal words indicating accent are *sforzato* sfor-tsah-toe), *sforzando* (sfor-tsahn-do) and *rinforzando* in-for-tsahn-do).

Sforzato and *sforzando* are also used without the s, as rzato and *forzando*.

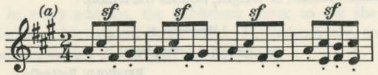
The meanings of the first two are about the same, and rrespond to the accent marks shown above. They dicate that a sudden strong accent is to be given to a ne, or chord. *Rinforzando* indicates playing in which l the tones are somewhat accented, though it may also ply accents on certain tones or chords.

Generally, the abbreviations only are used. The abreviation for *sforzato*, or *sforzando*, is *sf.* or *sfz.*; for rzato and *forzando*, *fz.*, and for *rinforzando*, *rf.*, *rfz.*, or *rinf.* In Illustration 1, the use of *sf* and *fz* respectively, is shown at (*a*) and (*b*).

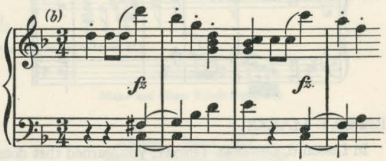
Illustration 1

Use of *Sforzando* and *Forzato*

KULLAK



KULLAK: Scherzo

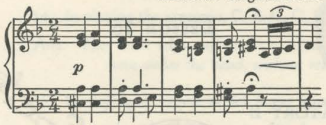


THE HOLD

When a composer wishes a rest or tone to be prolonged for the purpose of producing a certain effect, he indicates this by the following sign, 𝄐, which is called a Hold, or *fermata.* (See Illustration 2.)

Illustration 2
Use of the Hold

REINHOLD: Hungarian Dance



The hold may be placed over or under a note or rest. The tones or rests affected by it are to be held beyond their regular time-value. There is no definite rule as to how long the tone or rest is to be continued. This is left to the feeling and taste of the player, and will naturally depend somewhat upon the character of the composition.

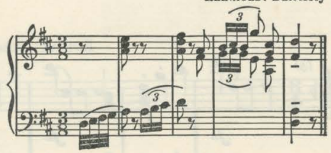
THE TENUTO

The term *tenuto* (tay-noo'toe) indicates that tones are to be firmly held or sustained to their full value.

The *tenuto* is usually indicated by the abbreviation, *ten.* In place of this, a sign is often used, a short, heavy line over or under the note or chord, as in the last measure of Illustration 3. This mark implies some additional accent, or weight, besides the *tenuto*.

Illustration 3
Use of *Tenuto* Sign

REINHOLD: Butterfly

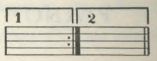


REPEAT MARKS

In Lesson 6, GENERAL THEORY, you learned that dots placed before or after the double bar indicate that a passage of music is to be repeated.

FIRST AND SECOND ENDINGS

Towards the end of a repetition, the last measure or two must often be different from what they were in the original, in order to continue with the following section of the music. When this is the case, we have what are called first and second endings, marked thus:

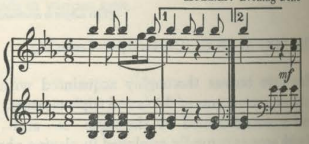


After the repetition from the beginning, or from the last double bar with the dots on the right side

the measure marked 1 is omitted, and we go on at 2. (See Illustration 4.)

Illustration 4
First and Second Endings

KULLAK: Evening Bells

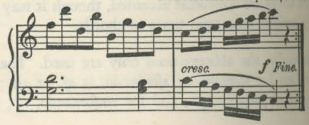


DA CAPO

There are several other means of indicating that a passage is to be repeated. The words *Da Capo* (dah kah'-po) are used for this purpose. The term *Da Capo* means from the beginning. Thus, when the term *Da Capo* is placed at the end of a composition, it means that the player is to return to the beginning and play until he comes to the word *Fine* (fee'-neh). This word, meaning the end, is used to show just where the composition ends. (See Illustration 5.) It is occasionally replaced by a *fermata* over a double bar, as in the Melodic Dictation exercise in Lesson 38, EAR TRAINING.

Illustration 5
Fine, Showing End of Piece

BURGMUELLER: Op. 100, No. 6.

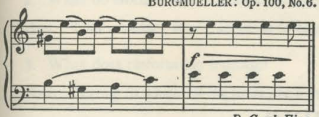


The term *Da Capo* is frequently abbreviated to *D. C.* ometimes it is written thus: *D. C. al Fine.* (See Illus- ation 6.)

Illustration 6

Da Capo al Fine

BURGMUELLER: Op. 100, No. 6.



D. C. al Fine.

Illustrations 5 and 6 are from the same piece, and the rmer is the ending after the *D. C.* of Illustration 6. e also Illustration 1 of Lesson 33, FORM AND ANALYSIS, r another example of the use of *D. C.* and *Fine.*

AL SEGNO

The expression *Dal Segno* (dahl sayn'-yo) is an Italian rm, meaning, from the sign. It is used in connection ith a special sign, thus: 𝄋. Therefore, when you see e term *Dal Segno*, you immediately go back to the place here the sign 𝄋 occurred, and then play until you ach the sign for the end of the composition.

Sometimes the expression *Dal Segno al Segno* is used. This means from the sign to the sign; and in this case, the sign 𝄋 occurs twice. This indicates a repetition of the music written between the two signs.

Dal Segno is frequently abbreviated to *D. S.* and *Dal Segno al Segno* to *D. S. al* 𝄋.

THE SIGNS *m. d.*, *m. g.*

The abbreviation *m. d.* stands for the French words *main droite*, meaning right hand.

When placed over or under a note, group of notes, or passage of music, it indicates that the right hand is to be employed, even though the note or notes are written on the bass staff, thus necessitating crossing the right hand over or under the left hand in some cases.

The abbreviation *m. g.* stands for the expression *main gauche*, which is French for left hand.

When placed over or under a note, group of notes or passage of music, it indicates that the left hand is to be used, even though the note or notes are written on the treble staff. This may necessitate crossing the left hand over the right hand.

In many editions, the publishers prefer to use the English abbreviations, R. H. and L. H., respectively, to indicate the use of the right and left hands.

HARMONY

Triads

(This subject is continued from Lesson 35, and is resumed in Lesson 37.)

THE MINOR TRIAD

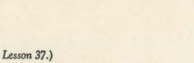
A Minor Triad consists of a fundamental, a minor third, nd a perfect fifth.

By comparing the minor triad with the major triad, e observe that the only difference is in the third, which, this case, is minor; the fifth remains the same.

This difference, however, produces a very decided hange in the character of the triad, as you will discover f you play, successively, on the piano, the two triads at a) in Illustration 7.

Illustration 7

Major and Minor Triads Compared



Let us construct the minor triad on D as the fundamental; we find the minor third above D, which is F, and the perfect fifth above D, which is A. The D minor triad therefore reads as at (*b*) above.

In addition to having the same kind of fifths (perfect), the major and minor triads have another quality in common, for they are both concords.

A concord is a combination of tones which does not demand another chord to follow it in order to give a feeling of repose, but is satisfying in itself.

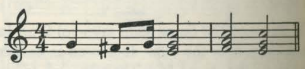
A composition may end with either a major or a minor triad, the final chord usually corresponding to the key of the piece. A piece in minor sometimes ends on a major chord (see Lesson 104, HARMONY), but a piece in major always ends on a major chord.

EAR TRAINING

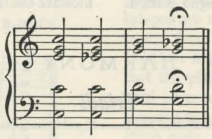
Transposing Passages Containing Chromatic Notes and Chords

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

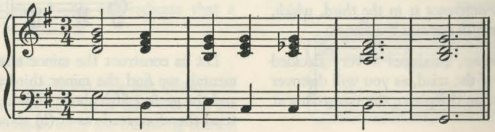
1. The exercises below, in the key of C, are to be transposed to the keys of A, B, and E♭, after first playing and studying each one as it is.



2. The following chord succession begins in the key of C. Transpose it, beginning in the keys of B♭ and D.



3. The following chord succession begins in the key of G. Transpose it, beginning in the keys of B♭ and E♭.



Marks Obtained

Test on Lesson 36

GENERAL THEORY

1. What are the principal words indicating accent?

___ *Ans.* *Sforzato, sforzando and rinforzando.*

2. What do sforzato and sforzando indicate?

___ *Ans.* *That a sudden strong accent is to be given to a tone, or chord.*

3. What does rinforzando indicate?

___ *Ans.* *Playing in which all the tones are somewhat accented.*

4. Draw the sign which indicates that a rest or tone is to be prolonged, and give its name.

___ *Ans.* 𝄐 *A hold, or fermata.*

5. What does the term, tenuto, indicate?

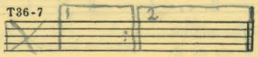
___ *Ans.* *That tones are to be held or sustained to their full value.*

6. How is the tenuto usually indicated?

___ *Ans.* *By the abbreviation,* ten.

7. Indicate, on the staff below, the sign for first and second endings.

___ *Ans.*



8. Give the meaning of the following terms:

(*a*) Da capo.	*Ans.* *From the beginning.*
___ (*b*) Fine.	*Ans.* *The end.*
(*c*) Dal segno.	*Ans.* *From the sign.*

9. What is the abbreviation for the French words meaning

___ (*a*) right hand?	*Ans.* *m. d.*
(*b*) left hand?	*Ans.* *m. g.*

HARMONY

10. Of what does a minor triad consist?

___ *Ans.* *A fundamental, a minor third and a perfect fifth.*

11. Wherein lies the only difference between the minor triad and the major triad?

___ *Ans.* *In the third.*

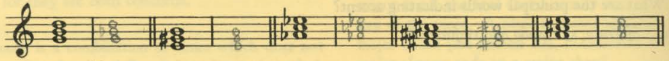
Marks Possible | Marks Obtained

HARMONY—*Continued*

12. Rewrite each of the following major triads, changing it to a minor triad:

10 ____ *Ans.*

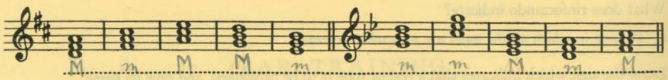
T36-12



13. Mark the major and minor triads below, using the letters, *M* and *m*.

10 ____ *Ans.*

T36-13



14. What is the name applied to a combination of tones which does not demand another chord to follow it in order to give a feeling of repose?

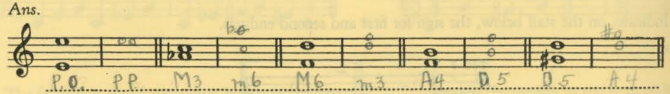
4 ____ *Ans. A concord.*

15. Write the inversions to the following intervals, naming both the intervals and the inversions, by means of the abbreviations, *P.P.*, *M.3*, *A.4*, etc.

(This question gives further practice in a subject taught in a previous Lesson.)

20 ____ *Ans.*

T36-15



EAR TRAINING

5 ____ 16. Transposing passages containing chromatic notes and chords.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 37

GRADE—PREPARATORY B

Subjects of this Lesson: HARMONY · FORM AND ANALYSIS · EAR TRAINING

HARMONY

Triads

(This subject is continued from Lesson 36, and is resumed in Lesson 38.)

In Lessons 35 and 36, HARMONY, you studied the construction of major and minor triads.

In both major and minor triads, the fifth is a perfect fifth from the root.

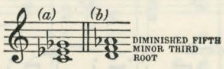
THE DIMINISHED TRIAD

A Diminished Triad consists of a fundamental or root, a minor third, and a diminished fifth.

If we construct a diminished triad on C as the fundamental, we find the minor third, which is E♭, and the diminished fifth, which is G♭, and the whole triad reads as at (*a*) in Illustration 1. The diminished triad on D would read as at (*b*).

It will be seen that the diminished triad has the same kind of third as the minor triad; that is, a minor third.

Illustration 1
Diminished Triads



The difference between the minor and diminished triad is in the fifth, which is diminished in the latter. The diminished triad is a discord, or dissonant chord.

A discord is a combination of tones which demands another chord to follow it in order to give a feeling of repose. In later Lessons you will see just how this is brought about.

The word, discord, is very often used to describe a combination of tones unpleasant to the ear; but technically, the term has not such a meaning.

FORM AND ANALYSIS

Ternary Form

(Minuet Form, or Song with Trio)

In Lesson 33, FORM AND ANALYSIS, the three-part primary construction was analyzed. You found that it was a development of the two-part form, and embodied, definitely, the principle of recapitulation, or return to a first theme, so that the whole piece divided itself more or less symmetrically into three parts.

Later on, Part I was made more complete in itself, with a decided ending.

Part II took on the nature of a new and contrasted idea, also complete in itself. Part III then offered another contrast, in the return of the material of Part I after Part II.

This larger three-part form is variously called Song Form with Trio, Ternary Form, and Minuet Form, the last mentioned name being used because the form is employed in the classic Minuet. The first part, complete in itself, may be written in either two- or three-part primary form. The second part, or trio, may also be either a two- or three-part primary form. The element of *contrast* already mentioned is essential. The third part, or repetition, usually has some slight alterations.

The form may be diagramed in the following way:

A (PART I) *B* (PART II) C (PART III)

As each of these three parts may be either a two-part or a three-part form, the diagram, in fuller detail, would be:

A	*B*	C
a-b	a-b	a-b
or	*or*	*or*
a-b-a	a-b-a	a-b-a

The ternary form is used in marches, polonaises, and innumerable other pieces of no special names.

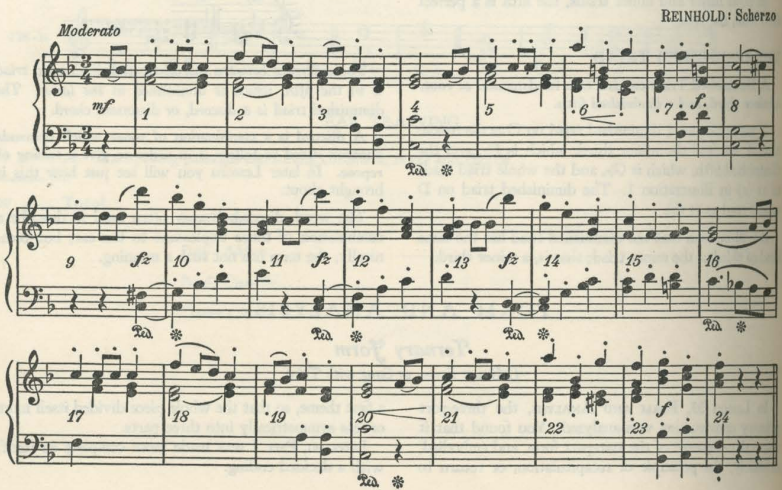
ANALYSIS

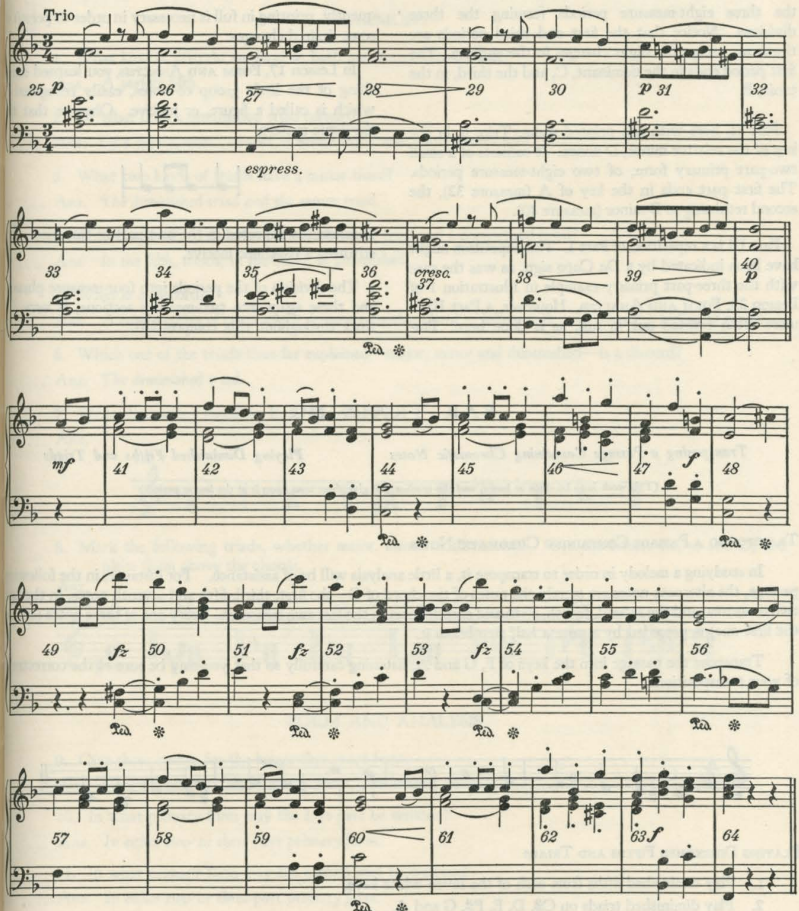
We select for analysis, and as an example of a very simple and clear application of the ternary form, a Scherzo by Reinhold, given in Illustration 2.

Part I, consisting of twenty-four measures (without repeats), is plainly a three-part primary form in itself,

Illustration 2

A Composition in Ternary Form



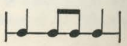

Trio
25 p
26
27
28
29
30
p 31
32
espress.
33
34
35
36
cresc.
37
38
39
40
p
mf
41
42
43
44
45
46
f
47
48
49 fz
50
51 fz
52
53 fz
54
55
56
57
58
59
60
61
62
63 f
64

the three eight-measure periods forming the three divisions. Notice that the first and third periods are the same, except for slight changes in the endings. The first period ends in the dominant, C, and the third, in the tonic, F.

Part II, here with the printed name, Trio, is in the key of the relative minor, D minor. It consists of a small two-part primary form, of two eight-measure periods. The first part ends in the key of A (measure 32), the second returning to D minor (measure 40).

Part III is a repetition of Part I. This repetition might have been indicated by a *Da Capo* sign, as was the case with the three-part primary example in Illustration 1 of Lesson 33, Form and Analysis. However, a Part III is more often printed out in full, as is done here. Frequently, printing in full is necessary in order to permit of some desired changes.

In Lesson 17, Form and Analysis, you learned something of the little group of notes, easily recognizable, which is called a figure, or motive. Observe that the rhythmic pattern



is constantly repeated in the first part of this piece, constituting a rhythmic motive.

The division of the periods into four-measure phrases, and these again into two-measure sections, is very distinct throughout this composition.

EAR TRAINING

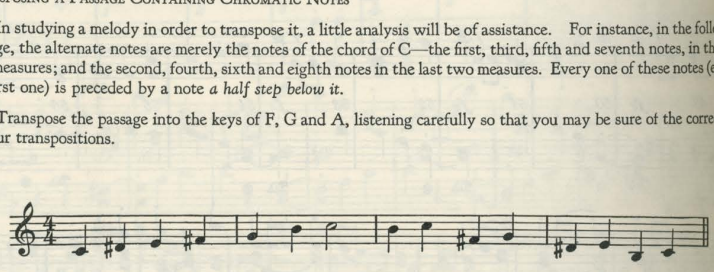
Transposing a Passage Containing Chromatic Notes ***Playing Diminished Fifths and Triads***

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

Transposing a Passage Containing Chromatic Notes

In studying a melody in order to transpose it, a little analysis will be of assistance. For instance, in the following passage, the alternate notes are merely the notes of the chord of C—the first, third, fifth and seventh notes, in the first two measures; and the second, fourth, sixth and eighth notes in the last two measures. Every one of these notes (except the first one) is preceded by a note *a half step below it.*

Transpose the passage into the keys of F, G and A, listening carefully so that you may be sure of the correctness of your transpositions.



Playing Diminished Fifths and Triads

1. Play diminished fifths from each of the seven white keys.
2. Play diminished triads on C♯, D, E, F♯, G and A.

Marks Outlined

Test on Lesson 37

HARMONY

1. What kind of fifth do we have in both major and minor triads?

Ans. A perfect fifth.

2. Of what does a diminished triad consist?

Ans. Of a fundamental, or root, a minor third, and a diminished fifth.

3. What two kinds of triads have a minor third?

Ans. The diminished triad and the minor triad.

4. Wherein lies the difference between a minor triad and a diminished triad?

Ans. In the fifth, which, in the latter, is diminished.

5. What is a discord?

Ans. A combination of tones which demands another chord to follow it in order to give a feeling of repose.

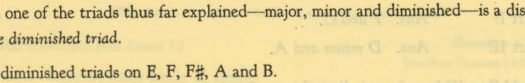
6. Which one of the triads thus far explained—major, minor and diminished—is a discord?

Ans. The diminished triad.

7. Write diminished triads on E, F, F♯, A and B.

Ans.

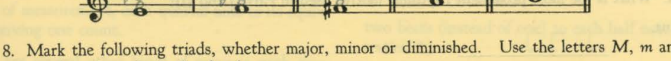
T37-7



8. Mark the following triads, whether major, minor or diminished. Use the letters *M*, *m* and *D*, and place them above the chords.

Ans.

T37-8



FORM AND ANALYSIS

9. Give three names for the larger three-part form.

Ans. Song Form with Trio, Ternary Form, and Minuet Form.

10. In what primary form may the first part be written?

Ans. In either two- or three-part primary form.

11. In what primary form may the second part be written?

Ans. In either two- or three-part primary form.

Marks Possible | Marks Obtained

FORM AND ANALYSIS—*Continued*

12. What element is essential in the second part?

3 ____ *Ans. The element of contrast.*

13. Is the third part the same as the first?

3 ____ *Ans. It may have some slight changes.*

14. Which form is generally used in marches, polonaises and other pieces of no special names?

3 ____ *Ans. The ternary form.*

15. In the Scherzo by Reinhold (Illustration 2), how many measures in

6 ____ (*a*) Part I? *Ans. 24.*
(*b*) Part II? *Ans. 16.*
(*c*) Part III? *Ans. 24.*

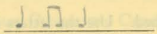
16. What keys are used in

6 ____ (*a*) Part I? *Ans. F and C.*
(*b*) Part II? *Ans. D minor and A.*

17. How could Part III have been indicated instead of being printed out in full?

3 ____ *Ans. By a Da Capo sign.*

18. What is the most prominent rhythmic motive used in Parts I and III?

4 ____ *Ans.* 

EAR TRAINING

5 ____ 19. Transposing a passage containing chromatic notes.

5 ____ 20. Playing diminished fifths and triads.

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 38

GRADE—PREPARATORY B

Subjects of this Lesson: GENERAL THEORY · HARMONY · EAR TRAINING

GENERAL THEORY

Measure

(This subject is continued from Lesson 16, and is resumed in Lesson 39.)

SIMPLE MEASURE *(Continued from Lesson 7.)*

In Lesson 7, GENERAL THEORY, three kinds of simple measure were studied; two-four ($\frac{2}{4}$), three-four ($\frac{3}{4}$) and four-four ($\frac{4}{4}$).

You learned that, in each of these, the quarter note is the unit of measurement, each quarter note or its equivalent receiving one count.

There are several other kinds of measure with two, three or four beats to the measure, in which the half note, or the eighth note, or occasionally the sixteenth note, takes the place of the quarter note as the beat unit.

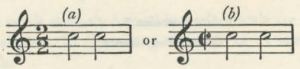
SIMPLE DUPLE MEASURE

In addition to two-four ($\frac{2}{4}$) measure, which we have already studied, we may have Two-Two ($\frac{2}{2}$) and Two-Eight ($\frac{2}{8}$) measure.

In two-two measure, the half-note is the unit of measurement. This kind of measure is commonly called *Alla Breve*, and is frequently indicated by the sign shown in Illustration 1 (*b*). The vertical line through the C, indicates that the half note is the beat unit.

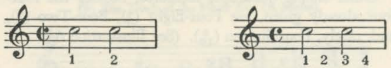
Without the line through the C, two half-notes to the measure would represent four-four measure, with

Illustration 1
Two-Two Measure (*Alla Breve*)



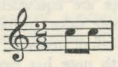
two beats (instead of one) to each half note. (See Illustration 2.)

Illustration 2
***Alla Breve* Compared to Four-Four Measure**



Two-eight measure has the eighth note as a beat unit. This measure is only rarely used. (See Illustration 3.)

Illustration 3
Two-Eight Measure



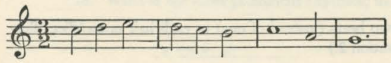
SIMPLE TRIPLE MEASURE

The usual simple triple measures, besides three-four, which we have already studied, are Three-Eight ($\frac{3}{8}$) in which the eighth note is the beat unit, and Three-Two ($\frac{3}{2}$) in which the half note is the beat unit. Three-eight measure is used very frequently. It gives the impression of quicker music than does three-four, although an eighth note in one composition may be as long in duration as a quarter note in another. (See Illustration 4.)

Illustration 4
Three-Eight Measure

Three-two measure, on the contrary, gives an impression of slowness, and is mostly found in hymns and other church music. (See Illustration 5.)

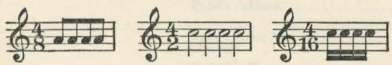
Illustration 5
Three-Two Measure



SIMPLE QUADRUPLE MEASURE

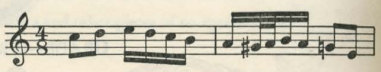
Other simple quadruple measures, besides the four-four already given, are Four-Eight ($\frac{4}{8}$), Four-Two ($\frac{4}{2}$), and, rarely, Four-Sixteen ($\frac{4}{16}$). (See Illustration 6.)

Illustration 6
Four-Eight, Four-Two and Four-Sixteen Measure



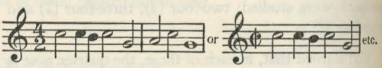
Four eighth notes are equivalent to two quarter notes, so that the note value, in four-eight measure, is the same as in two-four measure; but in four-eight measure, every eighth note has more importance, and there is a secondary accent on the third beat, as in the four-four measure. (See Illustration 7.)

Illustration 7
Four-Eight Measure



In four-two measure, the half-note is the beat unit, as in two-two measure, and for this reason it, also, is called *Alla Breve*, and is indicated by the same sign. It is found mostly in church music, where the longer notes suggest a suitably dignified style of performance; hence it is also sometimes called *Alla Cappella*, meaning "in the church style." (See Illustration 8.)

Illustration 8
Four-Two, or *Alla Cappella* Measure



OCTUPLE MEASURE

A measure signature of Eight-Eight ($\frac{8}{8}$) has occasionally been used. While some writers call it Octuple Measure, it seems better to consider it as a very slow four-four measure, in which the half beats are all counted in performance. In any measure, one may sometimes count half beats in slow playing, but that should not change the measure signature. For example, the measure of three-four, in Illustration 9, might be counted in six eighth notes. It would not, for that reason, be called six-eight measure.

Illustration 9
Slow Three-Four Measure, With Six Counts

HARMONY

Triads

(This subject is continued from Lesson 37, and is resumed in Lesson 42.)

THE AUGMENTED TRIAD

An Augmented Triad consists of a fundamental, a major third and an augmented fifth.

If we construct an augmented triad on C as the fundamental, we find the major third, which is E

and the augmented fifth, which is G♯.

The whole triad then reads thus:

The augmented triad on D would, therefore, read thus:

The augmented triad has the same kind of third as the major triad, that is, a major third.

The difference between the major and augmented triads is in the fifth, which is augmented in the latter. The augmented triad, like the diminished triad, is a discord, and needs special treatment, both as to the chords that precede it and those that follow it. This will be taken up in detail later.

ROMAN NUMERALS TO INDICATE CHORDS

Chords are designated by means of Roman numerals, according to the scale degrees on which they are built. (See Lesson 21, HARMONY.)

Major triads are designated by large Roman numerals:

I IV V

Small Roman numerals are used for minor triads:

i ii iv vi

A small Roman numeral, with a little circle following it, is used for diminished triads, thus: vii°.

The augmented triad is designated by a large Roman numeral with a small plus sign added, thus: III+.

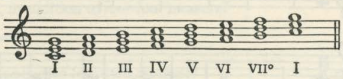
THE TRIADS OF THE MAJOR AND MINOR SCALES

If we construct a triad on each degree of the major scale, using only tones contained in that scale, we shall have the major, minor and diminished triads, shown, for example, in the key of C, in Illustration 10 (*a*).

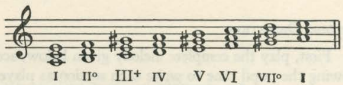
The triads similarly formed in a minor scale are shown in Illustration 10 (*b*), taking the scale of A minor for example.

Illustration 10

(*a*) The Triads of the Major Key (C Major)



(*b*) The Triads of the Minor Key (A Minor)



It will be seen that diminished triads occur in one place in major, and in two places in minor. The augmented triad occurs only once; namely, on the third degree of the minor scale.

All the other triads of the two scales are major or minor, and are, therefore, concords. Diminished and augmented triads are discords. (See Lesson 37, HARMONY.)

EAR TRAINING

Playing Augmented Fifths and Triads ***Transposing a Passage Containing Chromatic Notes***

Melodic Dictation

PLAYING AUGMENTED FIFTHS AND TRIADS

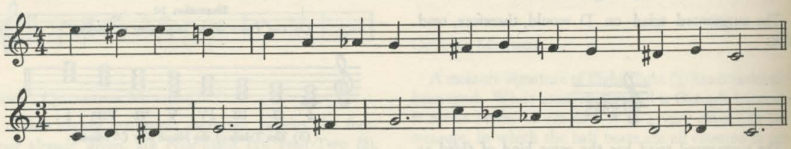
(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

1. Play augmented fifths from each of the seven white keys.
2. Play augmented triads on D, E♭ and C♭.

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

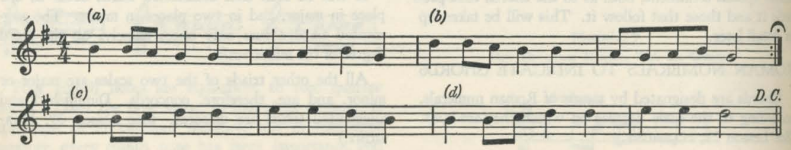
TRANSPOSING A PASSAGE CONTAINING CHROMATIC NOTES

Play each of the following passages as written, in the key of C, and then in the key of B♭. Listen carefully, comparing each transposition with the original.



MELODIC DICTATION

First, play the complete melody given below, according to previous instructions: then play it section by section, allowing the pupil time to write each section as played:



Percentage Marks Obtained

Test on Lesson 38

GENERAL THEORY

1. What other simple duple measures may we have, in addition to two-four measure?

3 ____ *Ans.* *Two-two and two-eight measures.*

2. What is the unit of measurement in

4 ____ (*a*) Two-two measure? *Ans.* *The half-note.*

(*b*) Two-eight measure? *Ans.* *The eighth note.*

3. What is two-two measure commonly called?

3 ____ *Ans.* *Alla Breve.*

4. What sign is frequently used to indicate *Alla Breve* measure?

3 ____ *Ans.* *C with a vertical line through it.*

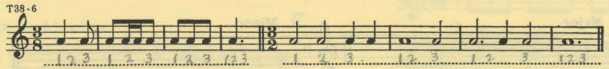
5. What other simple triple measures may we have, in addition to three-four measure?

3 ____ *Ans.* *Three-eight and three-two measures.*

6. Mark the counts in the two following examples:

6 ____ *Ans.*

T38-6



7. What other simple quadruple measures may we have, in addition to four-four measure?

4 ____ *Ans.* *Four-eight, four-two, and, rarely, four-sixteen measures.*

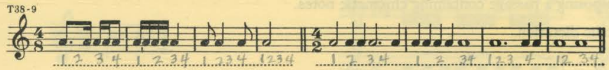
8. What is the meaning of *Alla Cappella*, sometimes applied to four-two measure?

3 ____ *Ans.* *In the church style.*

9. Mark the counts in the following examples:

6 ____ *Ans.*

T38-9



HARMONY

10. Of what does an augmented triad consist?

5 ____ *Ans.* *Of a fundamental, a major third and an augmented fifth.*

Marks Possible | Marks Obtained

HARMONY—*Continued*

11. What two kinds of triads have a major third?

5 ____ *Ans. The major triad and the augmented triad.*

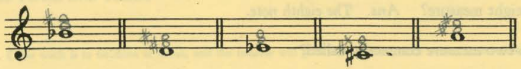
12. Wherein lies the difference between a major triad and an augmented triad?

5 ____ *Ans. In the fifth, which is augmented in the latter.*

13. Write augmented triads on B♭, D, E♭, C♯, A.

10 ____ *Ans.*

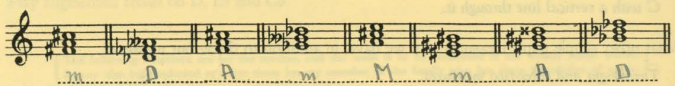
T38-13



14. Mark the triads below, whether major, minor, diminished or augmented. Use the abbreviations M, m, D, A.

16 ____ *Ans.*

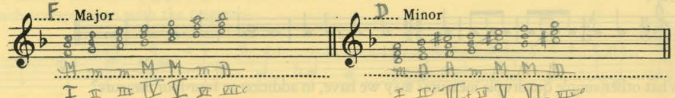
T38-14



15. Write the triads on all the scale degrees of the relative major and minor keys having the signature of one flat, and mark each triad with the proper Roman numeral.

10 ____ *Ans.*

T38-15



16. Name the kinds of triads which are

5 ____ (*a*) concords. *Ans. Major and minor.* (*b*) discords. *Ans. Diminished and augmented.*

EAR TRAINING

5 ____ 17. Playing augmented fifths and triads.

2 ____ 18. Transposing a passage containing chromatic notes.

2 ____ 19. Melodic dictation.

100 ____

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 39

GRADE—PREPARATORY B

Subjects of this Lesson: GENERAL THEORY - INTERPRETATION - EAR TRAINING

GENERAL THEORY

Measure

(This subject is continued from Lesson 38, and is resumed in Lesson 74.)

COMPOUND MEASURE *(Continued from Lesson 16.)*

We learned in Lesson 16, GENERAL THEORY, that compound measure is that measure in which the unit of measurement is a dotted note.

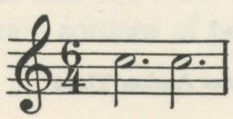
COMPOUND DUPLE MEASURE

The usual Compound Duple Measures are six-eight ($\frac{6}{8}$) and six-four ($\frac{6}{4}$). Six-eight measure was illustrated in Lesson 16, with the dotted quarter note as the beat unit.

In Six-Four measure, the dotted half note, which is equal to three quarter notes, is the unit of measurement. (See Illustration 1.)

Illustration 1

Compound Duple Measure

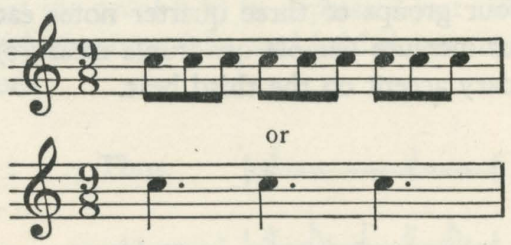


COMPOUND TRIPLE MEASURE

The only Compound Triple Measure in common use is Nine-Eight ($\frac{9}{8}$), having three groups of three eighth notes each, or their equivalent, three dotted quarters. (See Illustration 2.)

Illustration 2

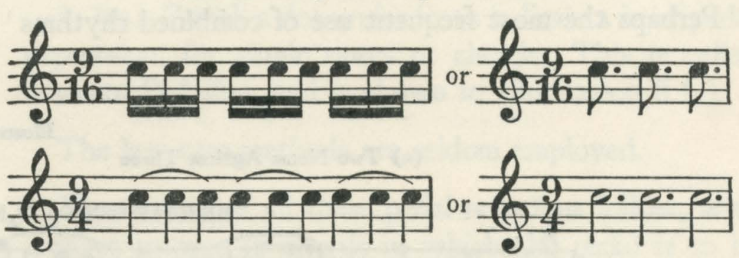
Compound Triple Measure



Nine-Sixteen ($\frac{9}{16}$) and Nine-Four ($\frac{9}{4}$), are other compound triple measures occasionally used. (See Illustration 3.)

Illustration 3

Unusual Compound Triple Measures



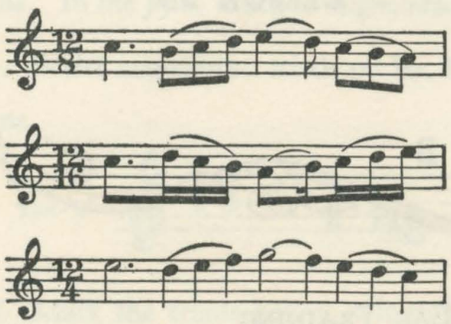
COMPOUND QUADRUPLE MEASURE

In Compound Quadruple Measure, we must have four beat-units to the measure. Twelve-Eight ($\frac{12}{8}$) measure

is the most used, but Twelve-Sixteen ($\frac{12}{16}$) and Twelve-Four ($\frac{12}{4}$) are also found. (See Illustration 4.)

Illustration 4

Compound Quadruple Measures



Twelve-eight measure has four dotted quarter notes to the measure, equaling four groups of three eighth notes each.

Twelve-sixteen measure has four dotted eighth notes to the measure, equaling four groups of three sixteenth notes each.

Twelve-four measure has four dotted half notes, equaling four groups of three quarter notes each. As in four-four measure (simple quadruple measure), there is a secondary accent on the third beat.

The following table summarizes duple, triple, and quadruple measures, simple and compound.

Other measures than those listed may be found occasionally, but these are the most commonly used. (See Illustration 5.)

Illustration 5

Simple and Compound Measures Tabulated

	DUPLE	TRIPLE	QUADRUPLE
Simple Measures	$\frac{2}{4}$ $\frac{2}{2}$	$\frac{3}{8}$ $\frac{3}{4}$ $\frac{3}{2}$	$\frac{4}{8}$ $\frac{4}{4}$ $\frac{4}{2}$
Compound Measures	$\frac{6}{16}$ $\frac{6}{8}$ $\frac{6}{4}$	$\frac{9}{16}$ $\frac{9}{8}$ $\frac{9}{4}$	$\frac{12}{16}$ $\frac{12}{8}$ $\frac{12}{4}$

The very rare quintuple and septuple measures (5 and 7 beats) are mentioned in Lesson 74, GENERAL THEORY.

Rhythm

(This subject is continued from Lesson 21, and is resumed in Lesson 79.)

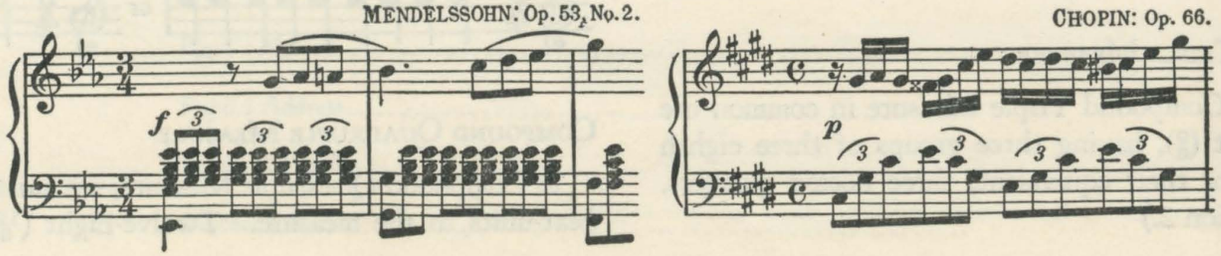
POLYRHYTHM

The simultaneous sounding of different rhythms, disagreeing with each other excepting at one point (the chief accent of each group) is called Polyrhythm. The prefix, poly, means many, or more than one.

Perhaps the most frequent use of combined rhythms in piano music is that of three notes in one hand against two in the other, as in Illustration 6 (*a*). Another combination, that of four notes against three, is shown in Illustration 6 (*b*). The methods of studying these and other combinations, in order to play them correctly, are taken up in Lessons 41, 62 and 67, TECHNIC.

Illustration 6

(*a*) Two Notes Against Three **(*b*) Four Notes Against Three**



INTERPRETATION

The Pedals

(This subject is continued from Lesson 28, and is resumed in Lesson 47.)

THE DAMPER PEDAL *(Continued from Lesson 28)*

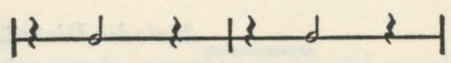
Some description of the piano pedals was given in Lessons 19 and 28, INTERPRETATION.

DAMPER PEDAL MARKINGS

It is the purpose, in this Lesson, to explain the various signs, or markings, indicating the use of the Damper Pedal. The use of this pedal may be indicated as follows:

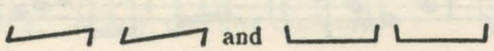
1. By the ordinary and old-established sign, "Ped.," where the pedal is to be depressed, and by a star, *, where it is to be raised again. This is not quite definite as to the exact point of beginning and ending, and is inconvenient for frequent and rapid changes, the signs taking up so much space.

2. By notes and rests on a single line, thus:

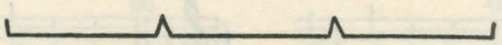


The notes show where the pedal is to be depressed, and the rests show where it is to be released. The bars correspond to those of the music played. The pedal, in the above case, would be depressed on the second beat of each measure and released on the fourth beat. This method shows with great exactness how the pedal is to be employed. It does not occur frequently in printed music, but in certain editions of pedal studies has been found useful.

3. By horizontal lines, showing the length of time the pedal is held down, with vertical or nearly vertical, short lines, showing where the pedal is to be depressed and raised. Two varieties are



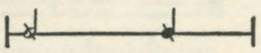
the latter, when used repeatedly in quick succession, becoming

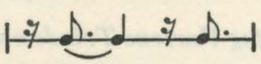


This second marking shows very graphically the up and down movements of the pedal, especially where it is in almost continuous use, with quick releases and depressions to cut off tones in changes of harmony. The first method is not so good, as the *up* movement of the pedal has to be indicated by a *down* line.

These markings are frequently used.

4. By means of notes on a single line below the bass staff, the notes having lines through them. These indicate that the pedal is to be depressed just after the beat on which the note falls, and held down for the note's duration.

Thus, 

would equal 

This manner of pedaling, immediately after the beat, has been called Syncopated Pedaling. If the pedal is depressed *with* the note or chord, on the beat, it is called Simultaneous Pedaling.

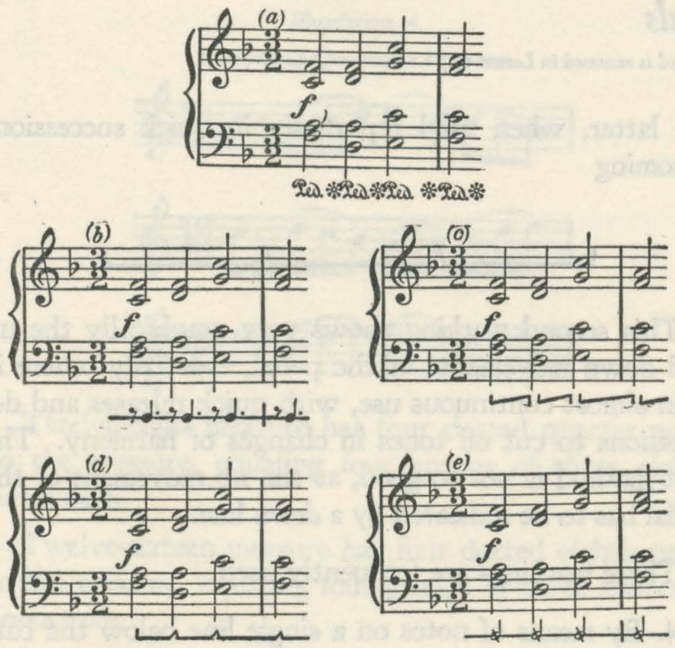
5. By a *P* with a dot under it, to indicate a brief pedal depression, for single notes or chords. This is called Staccato Pedaling, and is shown in Illustration 8 (*a*).

The last two methods are seldom employed.

Illustrations of all these pedal notations follow, with a short passage of chords in which the pedal is to be used. A comparison can be made between the old style of pedal notation, and the others, for the same pedaling. (See Illustration 7.) When it is desired to mark an exact, but less simple, pedaling, the advantages of one of the newer methods of notation will be evident.

Illustration 7

Simple Continuous Pedaling, With Various Notations



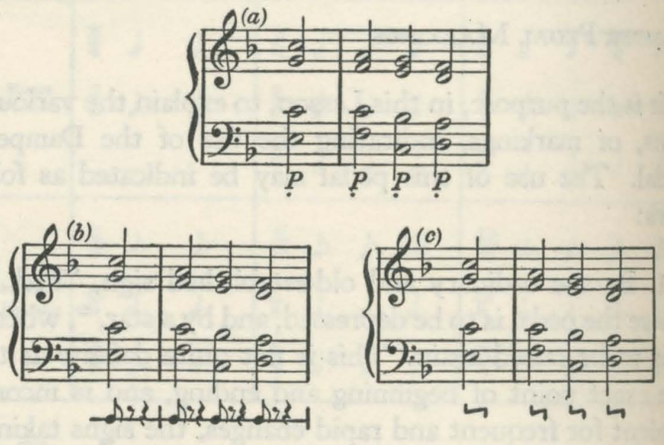
The foregoing examples show the application of these various notations to indicate continuous use of the pedal.

In all of them the pedal is depressed after the beat. This mode of pedaling, as already mentioned, is called syncopated pedaling.

The less used staccato pedal sign is shown at (*a*) below; and at (*b*) and (*c*) the same staccato effect is indicated by two of the other pedal notations.

Illustration 8

Staccato Pedaling, With Three Notations



EAR TRAINING

Playing Various Triads on Given Tones ***Melodic Dictation***

PLAYING VARIOUS TRIADS ON GIVEN NOTES

(This work is to be done at home, and the teacher will give short tests upon it at the lesson period.)

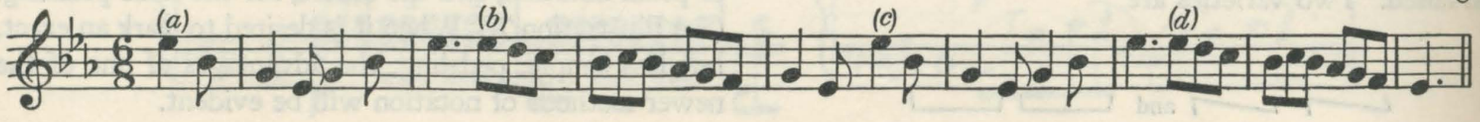
Play diminished, minor, major and augmented triads on each of the following fundamentals, taken one at a time. C♯, E, F, G♭ and B♭.

[The following directions are for the teacher, and the work is to be conducted at the weekly lesson period. It may also be conducted at other times by any member of the family who has some knowledge of music.]

MELODIC DICTATION

First, play the complete melody below, according to previous instructions; then play it section by section, allowing the pupil time to write each section as played.

French Folk-Song



Test on Lesson 39

Marks Possible | Marks Obtained

GENERAL THEORY

1. What other compound duple measure may we have, in addition to six-eight measure?

6 ____ *Ans. Six-four measure.*

2. What is the unit of measurement in six-four measure?

6 ____ *Ans. The dotted half note.*

3. What is the only compound triple measure in common use?

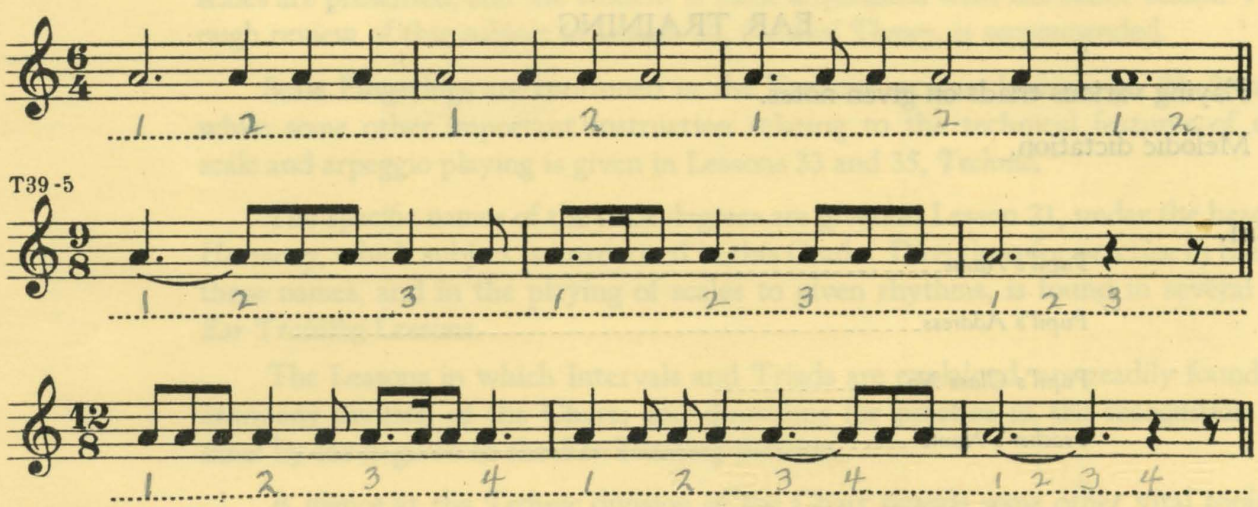
6 ____ *Ans. Nine-eight measure.*

4. What compound quadruple measure is most used?

6 ____ *Ans. Twelve-eight measure.*

5. Mark the counts, according to the compound units, in the following three examples:

15 ____ *Ans.*



6. What is Polyrhythm?

7 ____ *Ans. The simultaneous sounding of different rhythms, disagreeing with each other excepting at one point, the chief accent of each group.*

7. What does the prefix, *poly*, mean?

6 ____ *Ans. Many, or more than one.*

Marks Possible | Marks Obtained

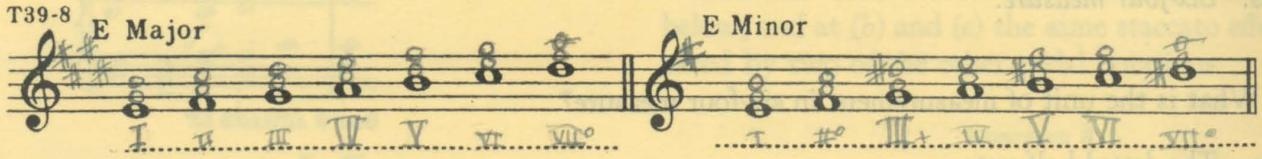
HARMONY

8. Write the triads on all the scale degrees of the tonic major and minor keys beginning on E. Indicate the necessary signatures and mark each triad with the proper Roman numeral.

(This question gives further practice in subjects taught in previous Lessons.)

20 ____ *Ans.*

T39-8



INTERPRETATION

9. How many damper pedal markings are given in this Lesson?

7 ____ *Ans. Five.*

10. What is syncopated pedaling?

7 ____ *Ans. Pedaling after the beat.*

11. What is simultaneous pedaling?

7 ____ *Ans. Pedaling on the beat.*

EAR TRAINING

5 ____ 12. Playing various triads on given notes.

2 ____ 13. Melodic dictation.

---

100 ____ **Total.**

*Pupil's Name*_____

*Pupil's Address*_____

*Pupil's Class No.*_____

*Teacher's Name*_____

Sherwood Music School Courses

PIANO

LESSON 40

GRADE—PREPARATORY B

Grade Review

The review of Grade Preparatory B is now to be made, using the Reference Chart on the following pages for this purpose, as in the case of Grade Preparatory A.

The Reference Chart gives a synopsis of the subjects presented in Lessons 21 to 39, inclusive. Thus, subjects which the teacher thinks should be reviewed may easily be found, and turned to and restudied in the Lessons themselves.

The fundamental matter of Scale study, which must still occupy much of the student's attention, is continued in this Grade. In *General Theory*, the remaining major scales are presented, and the student is made acquainted with the minor scales. A thorough review of this subject in Lesson 30, *General Theory*, is recommended.

Scale Fingerings are continued in the Technic section, Lessons 21, 23, 26 and 30, while some other important instruction relating to the technical features of octave, scale and arpeggio playing is given in Lessons 33 and 35, *Technic*.

The specific names of the scale degrees are given in Lesson 21, under the heading of *Harmony*, which subject is introduced in this Grade. Directions for practice in the use of these names, and in the playing of scales to given rhythms, is found in several of the *Ear Training* Lessons.

The Lessons in which Intervals and Triads are explained, are readily found in the *Harmony* division of the Chart; and directions for practice in the recognition of the same by ear is given in the *Ear Training* division.

A glance at the *Technic* division of the Chart reveals some other vital topics that may well be reviewed.

The study of the Pedals, which is continued through many Grades, is resumed in Lessons 28 and 39, *Interpretation*.

If the student is at all uncertain as to anything he has learned, this Grade Review is his opportunity to strengthen himself on such subjects. His progress in the following Grade will then be natural and easy.

After such a review, the pupil is to take the Grade Test accompanying this Lesson, writing the answers in the presence of the teacher, or as may otherwise be arranged.

GRADE PREPARATORY B

	21	22	23	24	25	26	27	28	29
General Theory	Scales (Bb, Eb and Ab Major) — Rhythm (Syncopation)		Notation (Double Sharp, Double Flat) — SCALES (Db and Gb major) — SUMMARY OF FLAT SCALES			Scales (B and F# Major) — SUMMARY OF SHARP SCALES			
Harmony	Introductory — Scale Degrees Named	Intervals (Major, Minor, Augmented, Diminished)	Intervals (Primes)	Intervals (Seconds) — Enharmonic Change of Notation	Intervals (Thirds)		Intervals (Fourths, Fifths)	Intervals (Sixths. Sevenths)	Intervals (Octaves, Ninths)
Form and Analysis						Periods, Phrases and Sections (Analysis, "A Little Story")			Periods, Phrases and Sections (Analysis, "A Fairy Tale")
Technic		The Playing Apparatus (Arm Action) — SCALES FINGERING (Bb, Eb AND Ab MAJOR)			Sight-Reading — Scale Fingerings (Db and Gb Major)		Silent Change of Finger — Scale Fingerings (B and F# Major)		
Interpretation				Playing From Memory				The Pedals (Damper Pedal)	
Ear Training	Playing Scale Degrees in Different Keys — Melodic Dictation	Playing Series of Scale Degrees — Rhythmic Dictation — Tonic Sol-Fa	Rhythmic Dictation — Melodic Dictation — Tonic Sol-Fa	Observing Major and Minor Seconds	Rhythmic Dictation — Melodic Dictation — Tonic Sol-Fa	Naming Intervals From Their Sound — Rhythmic Dictation	Naming Intervals From Their Sound — Rhythmic Dictation (Syncopation) — Tonic Sol-Fa	Transposing Intervals — Melodic Dictation	Rhythmic Patterns for Scale-Playing

REFERENCE CHART

GIVING A SYNOPSIS OF THE SUBJECTS IN LESSONS 21 TO 39 INCLUSIVE

30	31	32	33	34	35	36	37	38	39
Scales (Natural, Harmonic, and Melodic Minors. Chromatic)		Ornamentation (Appoggiatura, ACCIACATURA) Notation (Double Dot)				Marks of Expression (Dynamics, Hold, Tenuto, Repeats, (*M. D., M. G.*)		Measure (Simple)	Measure (Compound) — Rhythm (Polyrhythm)
		Intervals (Summary)		Intervals (Inversion)	Triads (Major)	Triads (Minor)	Triads (Diminished)	Triads (Augmented Triads, Roman Numerals for Chords, Triads of Major and Minor Scales)	
	One-Part Primary Form (Analysis, "Old English Melody") — Two-Part Primary Form (Analysis, "Sicilian Mariner's Hymn")		Three-Part Primary Form (Analysis, "Sarabande," "Song Without Words")				Ternary Form (Analysis, "Scherzo")		
Scale Fingerings (C, G, D, A and E Harmonic Minor)	Scale Fingerings (Chromatic) — Suggestions for Practice		Octave Playing		Scale Playing — Arpeggio Playing				
				Basic Elements (Dynamics, Tempo Changes)					The Pedals (Damper Pedal Markings)
Rhythmic Patterns for Scale-Playing	Rhythmic Patterns for Scale-Playing — Melodic Dictation	Transposing a Minor Melody — Melodic Dictation	Melodic Dictation	Transposing a Minor Chromatic Melody — Analyzing Intervals and Their Inversions	Transposing Chords and Finding Major Triads — Rhythmic Patterns for Scale-Playing — Melodic Dictation	Transposing Passages Containing Chromatic Notes and Chords	Transposing a Passage Containing Chromatic Notes — Playing Diminished Fifths and Triads	Playing Augmented Fifths and Triads — Transposing a Passage Containing Chromatic Notes — Melodic Dictation	Playing Various Triads on Given Notes — Melodic Dictation

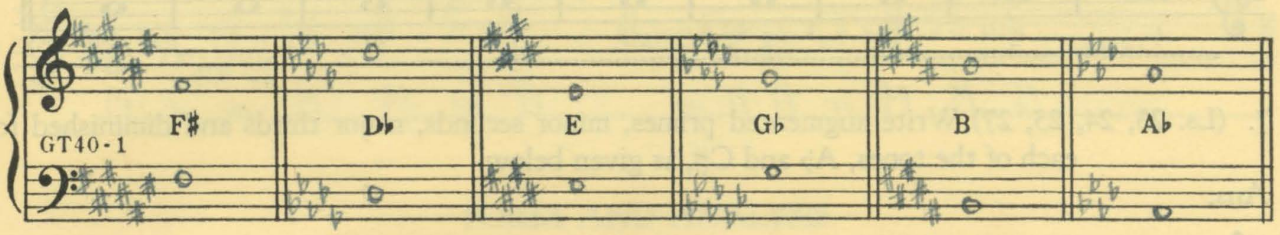
Grade Test Accompanying Lesson 40

Marks Possible | Marks Obtained

GENERAL THEORY

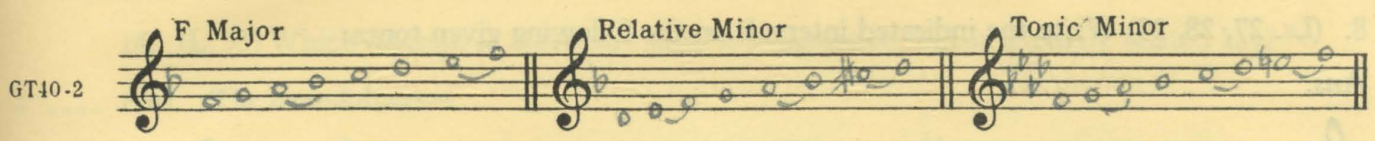
1. (Ls. 23, 26) Write the signatures, both clefs, and the keynotes for the following keys: F♯, D♭, E, G♭, B, A♭.

6 ---- *Ans.*



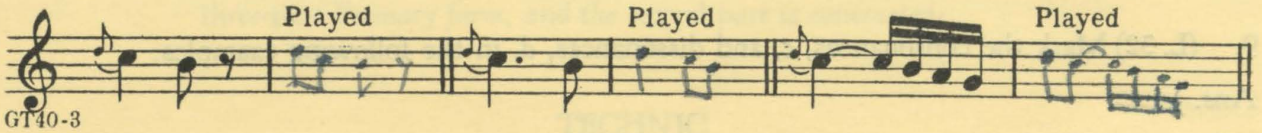
2. (L. 30) Write the major scale of F, and the harmonic forms of its relative and tonic minors. Draw the proper signatures and indicate the half steps by short curved lines.

6 ---- *Ans.*



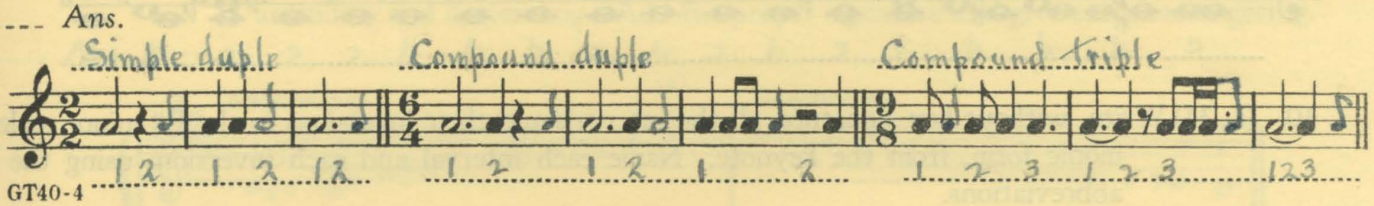
3. (L. 32) Show how the following appoggiaturas are to be played, using the blank space after each.

6 ---- *Ans.*



4. (Ls. 38, 39) Add single notes necessary to complete the unfilled measures in the examples below. Mark the counts, below, and name the kind of measure in which each example is written, above.

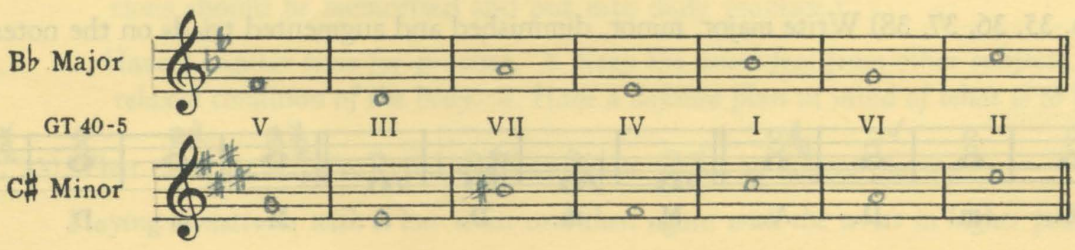
9 ---- *Ans.*



HARMONY

5. (L. 21) Write, in the following order, the dominant, mediant, leading tone, subdominant, tonic, submediant and supertonic in the keys of B♭ major and C♯ minor. Add the necessary signatures.

7 ---- *Ans.*



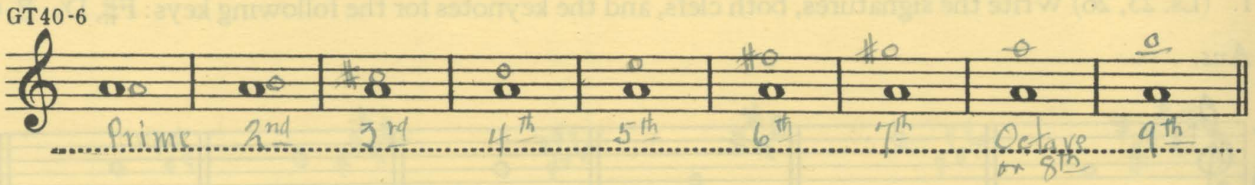
Marks Possible | Marks Obtained

HARMONY—*Continued*

6. (L. 22) Write, in whole notes, all numerical intervals up to the ninth above the keynote in the key of A. Use no signature, but accidentals instead. Give the numerical name of each interval.

4 ____ *Ans.*

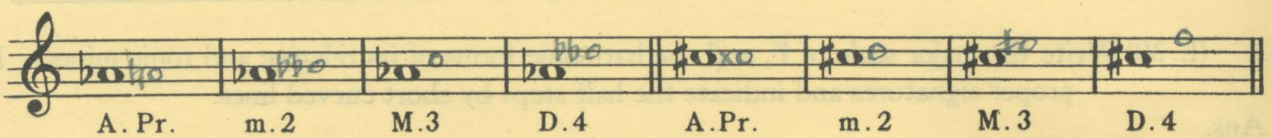
GT40-6



7. (Ls. 23, 24, 25, 27) Write augmented primes, minor seconds, major thirds and diminished fourths on each of the tones, A♭ and C♯, as given below.

4 ____ *Ans.*

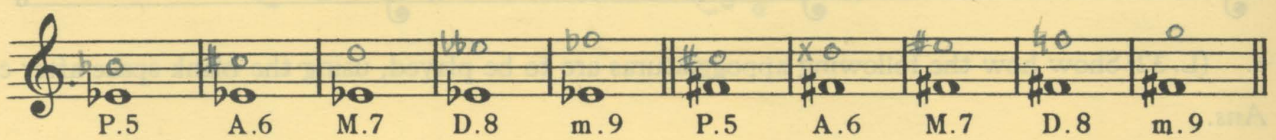
GT40-7



8. (Ls. 27, 28, 29) Write the indicated intervals on the following given tones:

5 ____ *Ans.*

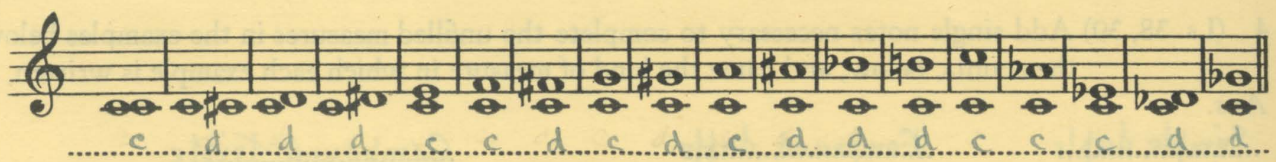
GT40-8



9. (L. 32) Mark the consonances, *c*, and dissonances, *d*, in the following examples:

4 ____ *Ans.*

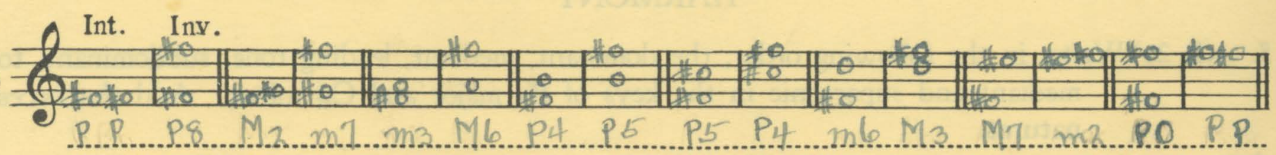
GT40-9



10. (L. 34) Write, without key signature, all the intervals and their inversions in the F♯ minor scale, harmonic form, from the keynote. Name each interval and each inversion, using the usual abbreviations.

4 ____ *Ans.*

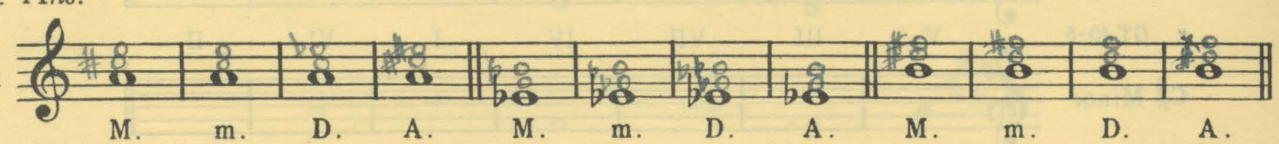
GT40-10



11. (Ls. 35, 36, 37, 38) Write major, minor, diminished and augmented triads on the notes given below.

6 ____ *Ans.*

GT40-11



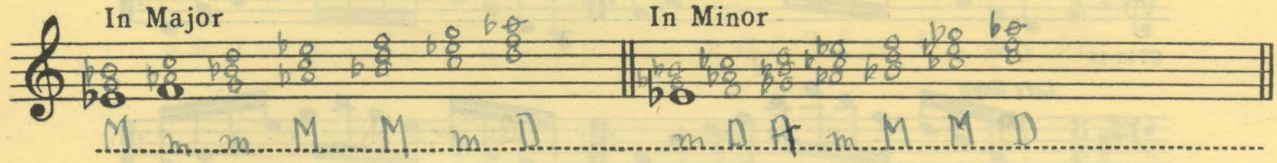
Marks Possible | Marks Obtained

HARMONY—*Continued*

12. (Ls. 35, 36, 37, 38) Write triads on all the degrees of the tonic major and minor (harmonic) scales beginning on E♭, without signatures. Mark the description of each triad, using the abbreviations *M*, *m*, *D*, or *A*, below them.

6 ____ *Ans.*

GT40-12



FORM AND ANALYSIS

13. (L. 33) In what form is the principle of recurrence embodied?

3 ____ *Ans. In three-part primary form.*

14. (L. 33) Which division in three-part form is a digression, but in a closely related key?

2 ____ *Ans. The second division.*

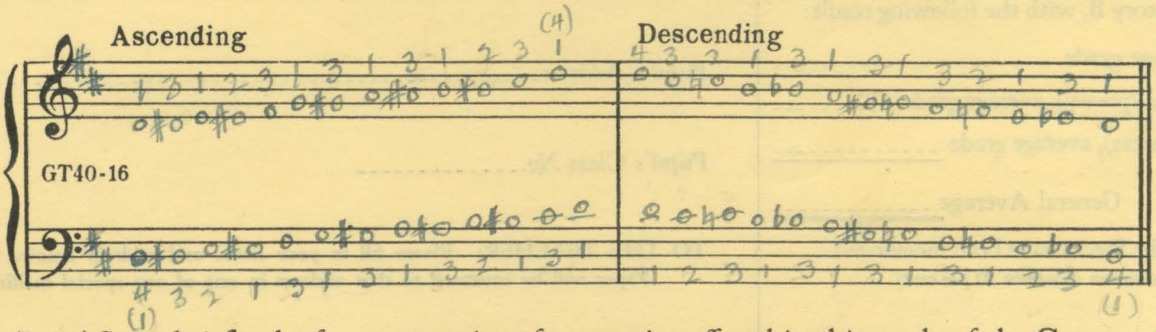
15. (L. 37) In what manner does the Ternary, or Song Form, differ from Primary three-part form?

4 ____ *Ans. In Ternary form, the parts are more fully developed, each part consisting of a complete two- or three-part Primary form; and the second part is contrasted.*

TECHNIC

16. (L. 31) Write, using both clefs, a chromatic scale beginning on the keynote of the key of D, one octave, ascending and descending. Add the proper signature and give complete fingering.

4 ____ *Ans.*



17. (L. 31) State briefly the four suggestions for practice offered in this grade of the Course. (These suggestions should be memorized and put into daily practice.)

3 ____ *Ans. 1. Have a regular time for practice. 2. Keep the mind free from other subjects. 3. Keep an easy, relaxed condition of the body. 4. Have a definite plan in mind of what is to be done.*

18. (L. 33) What exercise helps to avoid stiffness of the wrists in octave playing?

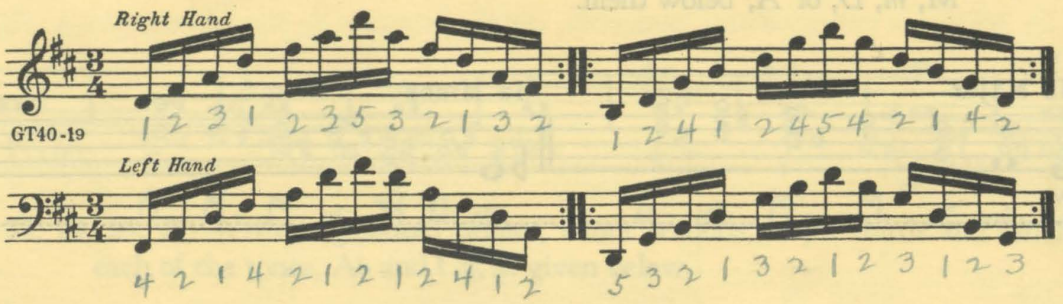
2 ____ *Ans. Playing sometimes with a low wrist and then again with the wrist in higher position.*

Marks Possible | Marks Obtained

TECHNIC—*Continued*

19. (L. 35) Mark the fingering for the following arpeggios.

4 ____ *Ans.*



INTERPRETATION

20. (L. 24) Why is it important for every pianist to learn to play from memory?

3 ____ *Ans.* *In order to be able to give more attention to the elements of interpretation.*

21. (L. 34) What marks of expression call for a gradual change

4 ____ (*a*) in dynamics? *Ans.* *Crescendo and diminuendo.*

(*b*) in tempo? *Ans.* *Ritardando and accelerando.*

22. (L. 39) What is the difference between Syncopated pedaling and Simultaneous pedaling?

4 ____ *Ans.* *In syncopated pedaling, the pedal is depressed immediately after the beat, while in simultaneous pedaling, it is depressed on the beat.*

100 ____ **Total.**

Report of Pupil's Technical Work

I hereby certify that this pupil has studied not less than 75 per cent of the keyboard material accompanying Grade Preparatory B, with the following result:

Exercises, average grade _____

Studies (incl. Polyphony), average grade _____

Pieces (incl. Sonatas), average grade _____

General Average _____

____ per cent of the Pieces have been memorized.
(The minimum should be 50 per cent)

_____ _____
Date *Teacher's Signature*

Pupil's Name _____

Pupil's Address _____

Pupil's Class No. _____

TO THE TEACHER: Please fill in your name and address below. This Examination Paper will be returned to that address in one of our special mailing envelopes.

Teacher's Account Number

_____
(Please fill in)

Teacher's Name _____

Street Address _____

City and State _____